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A MARTIN SCORSESE PICTURE

CAPE FEAR



COMING SOON

thrust



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Les Paul, explaining, of course, the unexplainable.

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Tony Wise from Tyger Tyger looking into his crystal ball.



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"We're more like death jazz. I prefer to spawn it a bit — make it more interesting. If you were jogging, or a marathon runner, you wouldn't like to run through the desert, you'd rather run through New York City — it's more interesting if you're playing music, why run through the desert? We want to take it as far as we can go, and experience as much as we can musically."

Atheist describing the direction in which they have taken death metal.

FOR NOW



ENRIQUE:
Drums



BILLY FIELDS:
Keys and Vocals



DAVID RYAN HARRIS:
Vocals and Guitars



CHRISTOPHER TINSLEY:
Vocals and Guitars



JAMIE TURNER:
Bass Guitar

"To see a wrong and not try to right it is pretty much an evil in itself." Those words are from "Evil Wheel," one of the twelve cuts from Follow For Now's self-titled debut on Chrysalis Records. And that's the attitude of FFN, who recently made a trek through Florida to mostly uninformed audiences.

That means it's time for a rock & roll mission, one you would be wise to accept since Follow For Now offers a long-term sonic ride for anyone who is smart enough to hop on board.

It's a rock & roll foundation, spiced with influences ranging from Steely Dan to Sabbath, Miles Davis to Parliament, Funkadelic to Sly and the Family Stone and Frank Zappa. To call it just rock would be an injustice; the music grabs you at a primal level, the lyrics cut deeper than a jet-propelled scalpel.

"This is organic kind of music," guitarist/vocalist David Ryan Harris offered. "... real instruments, no samples, no bullshit. We kick, and the live show ... I'd definitely pay to see us."

Not quite your standard AOR fare, but then again, Follow For Now is not your standard band. With an inner spirituality evident throughout the album, and mean, tight musicianship to boot, FFN may quickly rise to stardom. In a sea of musical fabrications, Follow For Now sails alone, but only until fans start catching on.

Kicking off the album with "Holy Moses" (the band's first single and video), it's easy to share the reality of Follow For Now. But the energy connection is natural, not contrived, making it more powerful and real than any conscious effort. "It's not that we're overly concerned with getting anything in particular across," Harris continued. "But we like to have a positive outlook on things."

A positive outlook, not blinded by reality. That sums up the direction of Follow For Now.



Musically, Follow For Now run the gamut of style as the influences suggest. Call it powerful, call it real, just don't pigeonhole it as may be easy to do.

Live, the band commands its stage, giving an exhilarating performance whether in front of ten or a thousand people. According to Just check out the lyrics to "Holy Moses": "The blind leading the easily led/Circling-spiraling-losing our faith/Holy Holy Moses aughta show his face/When the song of the church is food for the slave."

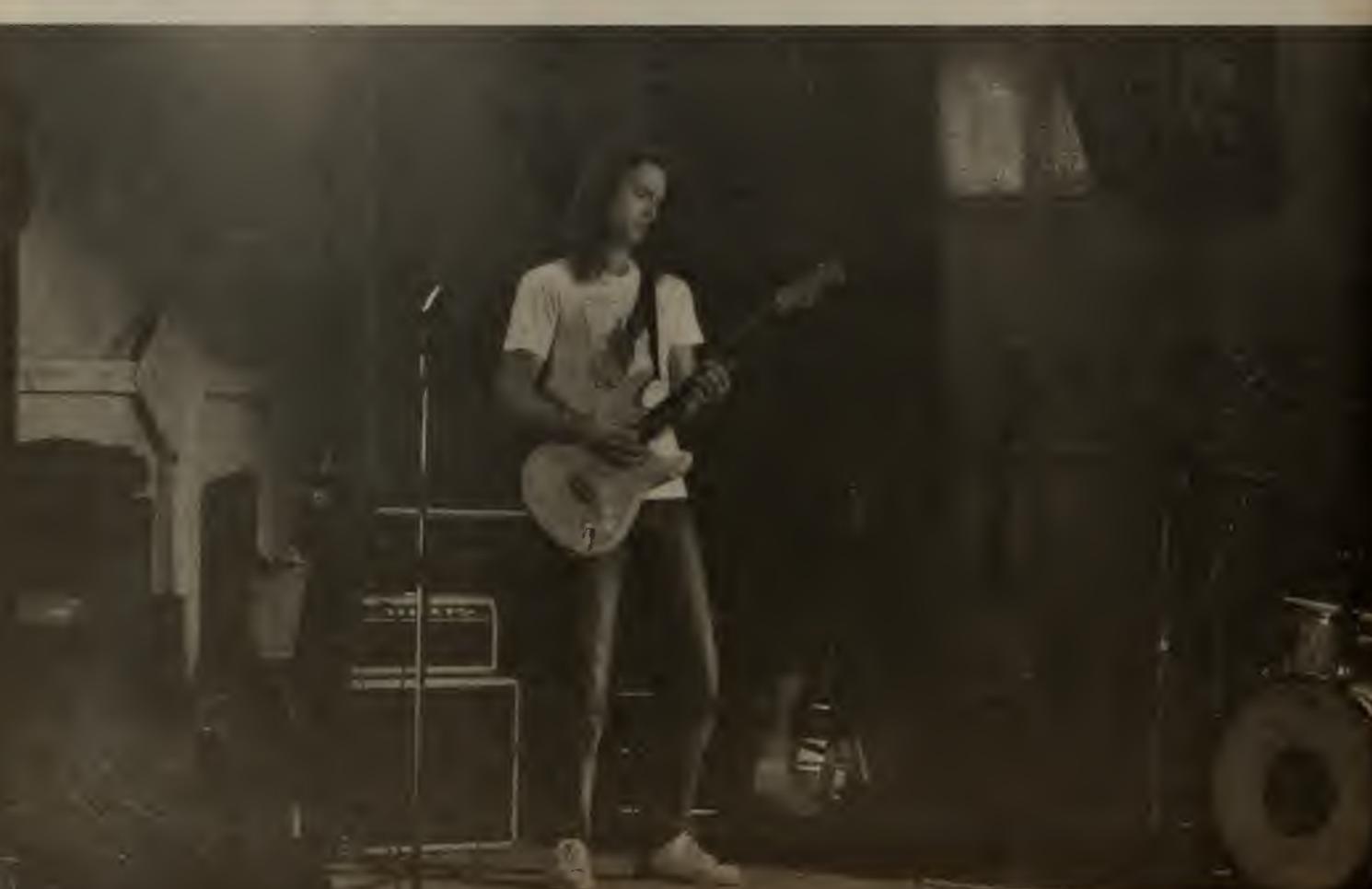
"Fire 'N Snakes," "Temptation," and "Mistreatin' Folks" follow the same path. These are lyrics that need to be read, lyrics that need to be felt, lyrics that need to be heeded. In a musical community which splits between unintelligible grunts and juvenile messages, Follow For Now is a intelligent, lyrical relief. Start reading this stuff in schools and the eyes of change may open in today's youth.

to Harris it's "a circus, there's a lot of movement. The songs, I don't know what exactly happens to them. When we play live, there's an electricity which I can't describe."

Above all, the band is fun on stage, leaving the heavy messages seemingly out of context, yet still in gear. "It's just pure entertainment. You don't know where to look at any given moment because there is so much going on."

Follow For Now will be returning through Florida in December in support of their album. Be sure to catch them in your area. And please leave the show or this story with a final thought, pulled from the last words on the CD: "1991 might be the time for this to breakline — a brand new sign/1991 just might mean an end to the Bullshit real players on the scene again/Influential — we're the new originals."

by Christopher Robin



THE OFFSPRING EVEN ROE VS. WADE COULDNT KILL

Marilyn Manson and the Spooky Kids

On the seventh day the world's general contractor took a well deserved rest. He sat back in his easy chair and marveled at his finest creations. They all glimmered before his eyes: The yin and yang, the force of gravity and the living bra strawberry and chocolate flavored Quik, a starry sky, a temperamental ocean, Marilyn Monroe and Charles Manson. They all met that same night during a candlelight dinner. Nine months later Marilyn spawned forth a stomping, screaming child. Banished by all that is balanced, the child was locked away in a womb nurtured only by the apparatus known as the news media. He sat blankly in the dim lit room staring at the television sets in panorama. Living, thinking, breathing, the nutrients force fed to him via satellite. He sat and developed until the day when one became five. They sat, they stared, they devoured the life force from which they came.

Kicking down the door they now offer the gift back to their giver. Regurgitating in technicolor and in stereo. Embrace this child and its counterparts, for Marilyn Manson in all its unpleasantness is society's creation.

Marilyn sat patiently. He looked around then gave me a grin.

"There's so much to say. Now where shall I begin?"

He tapped his fingers lightly when reviewing what to say.

"It's all simply complex life reflects what we play."

"Let me welcome you to the First Church of the Chocolate Cow."

He tipped his hat and graciously took a bow.

"In the beginning there was cow from which all good chocolate came. She gave forth her first born, so all may stay the same. Faith would save all a place in the grand chocolate factory. And the cow sent down her spirit in the form of a magical musical band that would help the bovine messiah lead the sweet tooth children to the promised land. Okay, stop with the Dr. Seuss verse. What we have here is the beginning of a Saturday morning cartoon with Marilyn Manson and the Spooky Kids. They whirlwind you back to a time of lunch boxes and inch worms. The point of their message is to get people to take action on something. If you don't like an action that society is working towards, do something about it. 'We don't condone violence, racism, drug abuse ... If you don't like what you see - take some action,' Marilyn stated.

There is a lot more to this band than their social commentary, but they seem to be bringing back an era of art and characterization. To compare Marilyn to such performers as Iggy Pop or Peter Murphy would take away the individuality of what is actually being portrayed on stage — Marilyn is captivating. While on stage his movements resemble an animated skeleton with real life expression. It's very easy to feel his emotions — anger, hate, love and lust all have their own facial contortion as he romps about. The entire package, the band as a whole, completes the entire illusion, throwing back what the mass media taught them and others in their generation. And their message seems to be supported and spread throughout their fans.

Things seem to be going well for Marilyn and the Kids. Their shows are packed and full of that wonderful surprise entertainment. Just this past October, MM and the SK were invited to play at Atlanta's New South Music Conference. They sparked the interest of the music scene gurus and were asked to play New York's CMJ Convention during Halloween week. It seems that something is catching!

"Some people understand what we're doing and others don't," Marilyn said. "If they take time enough to understand our meaning, that's cool." These are the people they are targeted towards. The whole Marilyn Manson movement has a lot of satirical comment. Take for example the First Church of the Chocolate Cow - is this ritualistic dogma between their fans taken in the right context? What it seems to point out is that anyone can make up a ritualistic pattern, call it religion and control the minds of many. This is supported by the fact that one reason religion was brought about was a massive form of control. Hence Marilyn's point: Use your own judgement. Don't be lead like cattle.

Marilyn also used Dr. Seuss and childhood stories such as "Willie Wonka and the Chocolate Factory," bringing back all the illusion childhood provided. Call it the freedom of imagination for people to be what they want and express themselves the way they see fit. "We try to be anti-trendy. We've actually seen people change before our eyes and I like being a part of that. People have started being themselves more and that's great. People

decide their own destiny and have the freedom to make up their own minds," Marilyn added.

The band expressed their individuality in many different ways. Along with the music and on stage antics, in the background they usually provide some type of characterization act with external band performers. These characters play the parts of the show's point. This brings back a 70's form of art rock. One past show, for example, Marilyn had a girl sitting in a play pen eating eggs, reminiscent of the classic scene from the cult film "Pink Flamingos."

Their shows are constantly changing, most recently with the addition of drummer Sarah Lee Lucas. The band has a focal point for its energy. The shows go from one extreme to the other, from clowns that blow bubbles and throw candy to the crowd, to women in bondage smeared with blood.

Their disregard for limitations offers a contradiction. "I show people their own fear. If people are afraid of being gay then they're going to think we're a bunch of fags. If people are real religious they're going to think we're satanic. Everything people say about us is more a reflection of what they think rather than what we think," Marilyn stated.

Marilyn Manson and the Spooky Kids — A fantasy illusion, sometimes disturbing and always strange will lead the willing to a surgical strategy taking apart the complexity, putting it in the views of imagination. A trip down the chocolate river into the tunnel of TV screens. If you're ready, you'll get an experience.

by Mia

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Savatage

OUT OF GENEVA
CHIFFER

ONTO THE STREETS...

by dj justice

What do you get when you cross one of the most unique heavy metal bands of the last twelve years and a modern day rock opera? At a time when mousse and metallic riffs seem to blend better than musical compositions, some might argue that this marriage could equal a major disaster. Obviously, those folks know very little about Savatage.

Since the group's conception in 1979, Savatage has been something of the odd band out. Rising from the unlikely hotbed of Tampa, Florida at a time when the New Wave of British Heavy Metal was devastating Europe, vocalist Jon Oliva, his guitarist/brother Criss, drummer Steve Wacholtz, and then bassist Keith Collins seemed poised to break along with the "next big thing."

Their independent debut release, *Sirens* — produced and recorded by area entrepreneur Dan Johnson on his own Par Records — was filled with bare-to-the-bones metal. The release garnered moderate success and varied reactions from both press and the musical community.

But it was during a fateful concert at the Bayfront Center in St. Pete opening for Zebra that Savatage caught the attention of that group's label, Atlantic Records. Within one year the band was signed by A&R rep Jason Flom, and in 1984 recorded their major debut, *Power of the Night*. Shortly thereafter, Par Records took timely advantage of the group's notoriety and released the *Dungeons Are Calling* EP.

THRUST: As we speak, Savatage is in Europe in support of its newest release, *Streets: A Rock Opera*. How has the response been thus far?

JON OLIVA: Absolutely unbelievable. Actually it's kind of scary because this is our first headline tour in Europe and the shows are packing out. The crowd knows the words better than I do. The response has been wonderful and all of the reviews have been very good. The people are coming out and having a great time.

Throughout Savatage's career you've delved into a variety of styles. Most of the earlier stuff is very raw and *Fight for the Rock* leaned more towards a commercial sound. Now you have the new material which is a lot more diverse. What brought on these dramatic changes? I think it's just us wanting to grow and do different things and experiment with different types of sounds. It's not like anyone is telling us what to do. We don't want to sound like Warpaint and we don't want to sound like Slayer. We want to sound like us. We're trying lots of different things and that's contributed to the change.

Obviously, with a rock opera though, the band is going out on a limb. Is this a crucial turning point for the band? I think it's very important that the record does

By this time Savatage had gathered a substantial following (along with Kollin's replacement, bassist Johnny Lee Middleton) that appeared to find refuge in the band's heavy yet accessible repertoire. An ill-fated turn towards commerciality in 1986 with *Fight for the Rock* resulted in mediocre sales and disenchantment amongst a good percentage of the Sav's devoted horde. Fortunately, they were able to repair the problems within the camp by inviting producer Paul O'Neil onboard. The results from that collaboration proved worthy on tracks within *Hall of the Mountain King* (1988), its follow-up, *Gutter Ballet* (1990), and now the group's latest, *Streets: A Rock Opera*.

At the crux of their career with the latter release, Savatage has reached an unprecedented maturity during their twelve tumultuous years on the scene. Through it all — metal paced at a 1,000 m.p.h. and make-up a 1/4 inch thick — this band has created something quite varied from the norm, putting Tampa Bay on the map in the process. Not since the Who's *Tommy*, or Pink Floyd's *The Wall*, has a group presented a successful rock opera to the masses. Never before has a group taken such a dramatic left-turn at a more vital crossroad.

During a phone call from Berlin during their first ever headlining tour of Europe (and a highly successful one at that), Jon Oliva let us in on a little Savatage secret: being the odd band out sometimes isn't so bad after all.



well, obviously. So far, according to our record company, we're already 40,000 units ahead of what *Gutter Ballet* did at the same time of its release. So, we must be doing something right. It's a risky move, but you have to take chances in this business. If you play everything safe you're going to be forgotten about. We always have been the type of band that takes chances and does weird stuff. It's definitely a risk but it seems to be paying off in a positive way.

I know everybody has to be asking "Why a rock opera?" Was it just the right time to do something like this?

We had toyed with the idea for a few years and were just waiting for the right moment. On *Gutter Ballet* we sort of put our feet in the water. On this record we jumped into the pool. There hasn't been a significant rock opera done since *Quadraphenia*, *Tommy* or *The Wall*. Queensryche's *Mindcrime* isn't really a rock opera, it's more of a direct concept. We thought it would be nice to do a rock opera for the '90s 'cause there hasn't been one done in a while. Plus, for us it was a challenge musically to try to pull this thing off without it being garbage. We wanted to see if we could kick some ass and pull it off.

I know you'd prefer that people buy the album and find out for themselves but can you tell

me a bit about the story behind *Streets*? To make it easy on your phone bill ...

To make it easy on *Atlantic's* phone bill ...

Oh, good then. What it basically deals with is a guy named D.T. who's a musician. You follow him through his life through the ups and downs that everyone experiences. He's trying to find answers like a lot of other people are trying to do. He deals with drug addiction, alcoholism and getting involved with the wrong people. It's easily relatable to other people's lives. In the end, the whole moral behind the story is self-belief. If you believe in yourself you don't need drugs. It's a very positive message that's being put to the people. What we're trying to say is, if you believe in yourself you can do whatever you want.

How much of *Streets* is autobiographical for Jon Oliva or any of the other members of Savatage?

(Laughs) I'd say it definitely touches on experiences that I've had. But it was never written with that in mind. After it was done and we were looking back they were saying "God, Jon, that does kind of resemble you, doesn't it?" It does but it also resembles other guys like Dave Mustaine (Megadeth), Morrison and Hendrix. D.T. has a little bit of everybody in him. Unfortunately he has more of me than I realized. It touches base on a lot of my experiences but it could be the same for a lot of other people too. I don't think I'm the only person in America that has ever had a drug problem.

Definitely not. Since you mentioned that, how is Jon Oliva doing these days in that regards? Jon is pretty happy. I've pretty much cleaned up my act. I take a bath everyday. I mean, I'm doing good. I'm doing better than I've ever done before. I'm not saying that I walk around with a halo around my head because I definitely don't. But the horns and the tail have shrunk a little bit. I have a good time with my life but in more moderation. I'm not as wild as I used to be. I'm basically a normal human being again.

It's good to hear you're taking care of yourself. Thanks, man.

How do you anticipate the changes in style affecting the older fans and maybe drawing in new ones?

There's a lot on the record that the older fans are going to like. The older fans are the people that liked the first two records. Most of those people have been gone since *Hall of the Mountain King* anyway. If you're into the band, you're into it whether it's *Sirens* or *Cutter Ballet*. If you're a Savatage fan you're going to like this record. If you like really heavy music you probably won't. But there's still a lot of heavy music on this record. There's sixteen songs and only four are ballads. The rest of 'em are pretty much hard rock. If you're into hard rock you're going to like the record. If you're into thrash metal don't even bother because it's definitely not that.

I know Paul O'Neil has produced your last three albums. At this point he must be an integral part of the group.

He's important. He co-writes with Criss and I and he works on concepts and lyrics and some of the music. Not so much with the music as with the lyrics. It's a very close relationship with Paul and I as far as the lyrics go because we work very hard on them. We spend four or five months just on the lyrics. He's also become an important part of the recording process. He gives us a lot of freedom and we give him a lot of freedom as a producer. If he comes up with ideas we try them whether we like them or not because sometimes it works. He's like our fifth Beatle.

There's been a personnel change within Savatage since *Cutter Ballet*. I'm wondering if that transition has affected things at all?

What happened was, Chris Caffery wanted to play with his brother's band. It didn't really affect the music at all because he wasn't really involved with the last record anyway. The new guy is from Tampa Bay — John Zorn who used to play with Drama. He came in after the fact anyway so he had nothing to do with the new record. He's in a touring mode right now and we're going to see how things work out. He might become a permanent member as time goes on. He's our new victim. We're going to see how long he can handle rooming with us.

Oh no, the new guy syndrome.

Yeah, he's definitely experiencing that. And Johnny Lee (Middleton) and my brother are so brutal on the new guys. They're constantly playing practical jokes on him and hiding his stuff. It's really kind of funny. We're torturing him to see how he'll hold up.

I interviewed Metallica's drummer Lars Ulrich about six months ago and he mentioned that there are very few bands left that are playing what he considered to be real heavy metal. Then he mentioned Savatage as being one of those acts that have remained true to the form. How would you respond to that?

Lars is a very good friend of mine. I've known him and James (Hetfield) for many years and I love them and they love me. I appreciate that. I think the album that they just did is probably the best thing they've ever done. They're getting into more of a power metal feel which is where I think metal is going anyway. I think the thrash stuff is starting to tire out. I appreciate the comment. I think that we've stayed true to ourselves whether people want to agree with that or not. So, hey Lars, thanks dude.

Some people are saying that heavy metal has had its heyday. Obviously all forms of music have to evolve in some way to stay alive. As a band that's been around as long as you have, how do you view all of this?

I think hard rock and heavy metal can stay around as long as it wants to as long as there are bands out there like Queensryche, Metallica and Savatage. Bands like that are going to try and come up with new ideas. People are always going to have a need for music with an edge. I could never see hard rock disappearing or going to a total wimpy rock sound. I look at the thrash thing like punk rock — you can only take it so far. Once you get that far it starts to fizzle out. There's really no limitations with hard rock or what I call music with an edge. Kids are always going to want that rebellious, aggressive sound.

What's the biggest difference between the Savatage that did *Sirens* and the band that exists now?

When we did those records we were young and naive and very hungry. That Savatage was very inexperienced, very raw, very naked. The Savatage now is business conscious. We learned that you have to treat this like a business or you're going to get screwed. You become more mature as musicians. The big difference now is just life experience. The music business ages you quickly. Back then we didn't give a shit whether we made money or not. Now you learn to face reality. Sometimes it's a lot of fun and sometimes it's a real pain in the ass. Like, when you're six thousand miles away from home and you're looking at your books wondering if you're going to get home or not. That's the big difference. And I think it shows in our music. We've grown up quite a bit.

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RELATIVITY

What do you say when Capitol Records calls and tells you that they are releasing the Les Paul Capitol Years Collection and that Les himself is available for interviews. Well there was no way that I could hoard this once in a lifetime opportunity to myself so I asked a few friends to help with the questions.

Needless to say, the interview went incredibly well. Since the conversation was a long one, I want to condense some of the facts for you. First, Les was responsible for inventions like the solid body electric guitar, guitar pickups, reverb, multi-track recording, the Les Paul verizer and countless others.

As an artist, Les and his wife Mary Ford brought Capitol Records to the edge of musical innovation when the Beatles were still in grade school. He is 78 yrs old, still plays a weekly gig despite arthritis in 8 fingers, puts in 12-16 hour workdays and attributes this energy to taking care of his health and loving life to the fullest.

Les Paul has furnished an inspiration for four generations of guitarists and musicians worldwide. Here is what one of the most important individuals of this century had to say about some of his history making experiences.

the *Les Paul* **Les Paul** legacy

by chip mignacca

I hear you still play a gig on Mondays. Every Monday. We have yet to have a bad Monday night, knock on wood. The audiences are just terrific, they eat it up.

Perry from Blvd. Music asks, "Who were your influences?" Eddie Lang from Philly with Joe Manuti. They were probably the most influential people in the jazz world to bring the attention to the guitar. In listening to Eddie Lang, Nick Lucas and a few cowboys sprinkled here and there, it became obvious to me the guitar was the instrument to play, but it wasn't loud enough. So in the late 20's I played in a barbecue store and people would sit in their cars and listen to me sing over a telephone. This was transmitted by my mother's radio. They could hear my voice, my harmonica and could hear me talk, but they couldn't hear my guitar. So I took a phonograph pickup, jabbed it into the top of the guitar and of course, it was louder, but there was feedback because of the hollow guitar. So I took the other half of the telephone, the part you listen on, held it close to the strings and it picked up. I went to the library to find out about translucence, coil, wire, magnet ... how it will capture the energy and transfer it to the radio. I took the other half of the telephone, plugged it into my dad's radio and cleaned up, making a whopping \$45.00 a night in 1929. So, I could see this was a very profitable and rewarding way to go. To amplify the guitar became a necessity by the World's Fair in 1933. I was already deep into the amplification. I wouldn't be caught dead without an electric guitar. Cause without one, no one could hear you!

Do you ever play acoustic?

No, if I go to an acoustic guitar (which I do constantly), I go to satisfy my curiosity that I'm still right. The acoustic guitar goes thump, thump, thump and that's all you hear of it. You can't do what Eddie Van Halen does on it, what you can on an electric guitar. Jimi Hendrix could pick it with his teeth! The reason is you can turn up the volume wide open and if there is a draft in the room it will vibrate the string and it will take off. So, it's an advantage to the player to have something that you can just touch and it will jump out at you vs. something that you have to beat the bejeezers out of!

Russ Abrams of 95yinf asks, "Why didn't you ever add a whammy bar to any of your guitars?"

I did. I was the first in my neck of the woods. Many years later I found out someone on the West Coast was doing a similar thing. The whammy bar did the death of deaths. I took the whammy bar and used that thing till I could not exist without it. It started out with a coat hanger. That whammy bar brought Carl Bixby into my backyard to bring the whammy bar back to this world and Leo Fender was there at the same time and that's what brought his guitar about.

Steve from Time Machine asks, "What are your philosophies on the organics of recording and the Les Paul Pleasure Principles?"

The actual working with electronics is terribly educating, yet interesting and rewarding. Sound on sound, reverb, phasing, and shifting — these are the things I invented. They make a Disneyland of electronics for everyone to enjoy, so that no matter what you play there are many great pleasures with electronics. Consequently, it's been rewarding to me because of the challenge and self rewards more than anything else. When you have a sound in your head but there is no way to tell your closest friend what you are hearing, and actually mold the thought into an actual physical sound is terribly rewarding and I manage to do that on my recordings. It is an unexplainable pleasure to hear a big round clear sound like when there are no clouds in the sky and you are looking forever at infinitely. It's the same thing with sound; it's unexplainable.

Phil Wilhoite from Phil's Guitar works asks, "What's it like to have your name a household word like Kleenex?"

Kleenex I can deal with because I have a sinus problem! It never dawned on me until the night before last. I was securing a copyright for a show I did way back on radio some 40 years ago — a show that I'd like to protect. I had to write down what this radio show encompassed. The show happened to be about multi-track recording in the 30's, electric bass guitar, echo-



delay and ambience sound. When my son saw the list along with all the electric so and so, he said, "Geez, there are only a couple of things you left out and I guess Edison did those!" It was scary but true. I was the first one. I am not only a writer, I am a producer, director, engineer, and an inventor.

What is it like to have the responsibility of so many life changing creations at your hands?

Being spiritual, we can talk on the same wavelength. I believe there is some Supreme power. I don't know what this heaven is all about, but I do believe there is a reason why one person is given certain genes and with those genes he has the capability of having perfect pitch, that he can keep time perfectly, he's not ahead of the beat. He'll hear a melody note, sing a harmony note. This is God given, even if you're an atheist, it's still a gift. You can't go to the store and buy it. The most serious part of this conversation is that many of the plumbers should be guitar players and that many of the guitar players should be plumbers. They don't recognize their God given talent. There are a million reasons why you should thank God if you're gifted and recognize it and capitalize on it. It's not easy. I spent 19 years on a pickup for the guitar alone. Music is all about transmitting or delivering a message. I remember when I went to the first record company, they laughed at me. They thought my music was a novelty. Across the street, Capitol Records was just opening and they were just putting up their sign. I finally got to talk to the VP and he asked me how many songs I had and I said 21. He said sign here. So whether you call it luck or the Good Lord sends you, there is always a finale, so everybody keep plugging at it.

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STREET NOTES

HAPPY ANNIVERSARY TO THRUST



Welcome to the 2nd Anniversary issue of Thrust. This may confuse some readers since, technically, we haven't been distributing throughout the entire state for two years. Yet we've got to pick some date to hit up our friends and colleagues for presents and accolades, so this is as good a time as any.

Actually, it was two years ago this month that the first issue of Thrust hit the streets of Tampa Bay. With Warrant on the cover, an oversized Los Angeles look unknown to Florida and a price tag that read complementary, most people didn't know what to think. After all, in this economy, no one is used to getting something for nothing, especially the four-color, bi-coastal coverage that Thrust boasted.

But there we were handing out the first issue at clubs, shows, malls and anywhere someone would give us a smile and a chance to try something new. Quickly we were labeled a heavy metal magazine with pornographic undertones. It must be the name. We still get snickers from the uninformed who think Thrust is an adult entertainment publication. I guess the gutter is full of many frontal lobes these days. One adamant and obviously troubled community radio program director insisted that she saw penises on the front cover of Thrust, and refused to accept our phone calls until we changed the name of the magazine to something less sexual.

Controversy — it's been our bedfellow since day one. The second issue of Thrust took a dive into rock & roll decadence, offering scantily clad women, tasteless yet uncensored Christmas wish lists from area bands, and the beginning of the Miss Thrust feature. In Los Angeles, no one would have given it a second thought. Just pick up a current issue of Rock City News or Screamer when you're out in La-la land and you'll know what I mean. Yet in Florida, land of videotaping couples having sex, arresting people for masturbating where people go to masturbate, and outlawing the dreaded F-words (freedom of speech among others), we freaked a lot of people out.

Good. If we didn't want to freak people out, we'd put out a clone of any one of the boring entertainment publications that leave your fingers black from the ink and sticky from the

bullshit they try to pass off as support of the original music scene.

One joker even tried to get us in trouble with the U.S. Postmaster by putting 500 copies of Thrust in each mailbox of a retirement mobile home park. I'll bet those blue-hairs were dying to keep up on their local music news, not to mention the make-up tips they could have gotten from Pretty Boy Floyd.

1990 continued the festivities. We began to receive death threats from fundamentalists who took offense to an original fiction story (another first for a music publication in Florida) called "In The Garage," a social satire in which, due to the commercialization of Christianity, Jesus was trapped in a waterbed and couldn't get out. Not even a ransom offer from God himself helped. Not only were we heavy metal and pornographic, but now we were sacrilegious. Some people, make that most people, still didn't get it.

In 1990 we expanded to Central Florida, much to the delight of Jam Magazine who called and threatened to wage war against us if we came into their market. Apparently I missed the road sign outside of Disney World that said Orlando could only have one entertainment publication, a cheesy one at that.

We've even heard that sticky people were so scared that they started rumors with potential advertisers that Thrust was backed by cocaine money. I guess if you can't beat someone with a superior product then the next step is to spread blatant, and obviously damaging lies about them in the community. The scary part is, we still get calls from Central Florida about these lies. If you are a business and someone has told you this lie, please call and let us know who it was so we can protect our interests. Your name and business will be kept confidential.

1991 saw several changes for Thrust. Besides from expanding our coverage to the entire state of Florida, we attempted to bring back the glossy cover which had previously only been on our first issue. Our goal was to bring a new plateau of quality to free music publications. After a brief stint we returned to the newsprint cover, which allowed us to lower our advertising rates for bands and businesses, and to recapture the street feel and flavor which the

gloss cover overpowered.

So here we are preparing for 1992 and our third year. As you can see from this issue, over 100 Florida bands and artists are featured as Thrust backs up its promise of support for Florida and the South's original music ... with action. From garage bands to bands on national labels, our support is clear. Send us your tape, bio and/or photo. You will see your name in print in this magazine. Bands, promoters, and people addicted to electronic communication can also fax press releases, chain letters, or subliminal messages to (813) 536-4100.

1992 holds great things in store for Florida's bands and musicians. Thrust pledges to support you unconditionally in your original music goals. So please take the time to keep us up to date on your latest triumphs, projects or momentary diversions. And, we always take suggestions for artist features, so don't be afraid to write and speak your mind. Write to: Street Notes c/o Thrust, 12467 62nd Street North, #103, Largo, FL 34643. And be sure to contact the metro Thrust office near you for day to day information, help, local show announcements, and local band and business advertising needs with rates as low as \$30.

And bands and artists in Florida should keep their postcards coming in for the Florida Band and Artist Directory. For the literacy-impaired, there's a full page promo in the magazine with all the details. Have your mom read it to you if needed. We've extended the deadline to allow more bands to take advantage of this free statewide listing, so don't procrastinate any longer. Get it in by January 7th for priority placement.

Finally, remember that non-profit classified ads for individuals are free for the first 25 words. And any musician or band wanted ads are always free. Look for details on the classified page.

Thanks for getting us through the first two years, Florida. The fun hasn't even started yet ... so see you next year. ♦

STAFF
THEBAM NETWORK
MEMBER PUBLICATION

PUBLISHER/EXECUTIVE EDITOR

Christopher R. Phillips

DIRECTOR OF RELATIONS

Chip Mignacca

CONTRIBUTING EDITOR

Michael Barnett

EDITORIAL ASSISTANTS

Sandie Olmsted • Lee Ann Leech

Lorri Makela • Sue Peone

CONTRIBUTING WRITERS

Michael Barnett • Blackie • Adriane Biondo • Russ Busby • Linda Davis • Marvin Boone • Jim Hayek • DJ Justice Karat • Matt Keleman • Lee Ann Leach Leslie R. Marini • Alexandra Newhoff Freeston Roberts • Christopher Robin Stiff • UltraViolet

PHOTOGRAPHERS

Tim Hubbard • Tammy Cox • Tony Sperling • Joe Redna • Rich Rangel

PRODUCTION/DESIGN

Ricky Miller

COVER/BANNER DESIGN

Rock 'N Motion Design

LES PAUL AIRBRUSH ART

Gary Smith

NATIONAL AND MI ADVERTISING

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SOUTH FLORIDA EDITORIAL

Karen Crisci/1239 Dickenson Dr.
SRC-WT #1012

Coral Gables, FL 33146
(305) 284-2768

PROMOTIONS/CIRCULATION DIRECTOR

Jim Hayek

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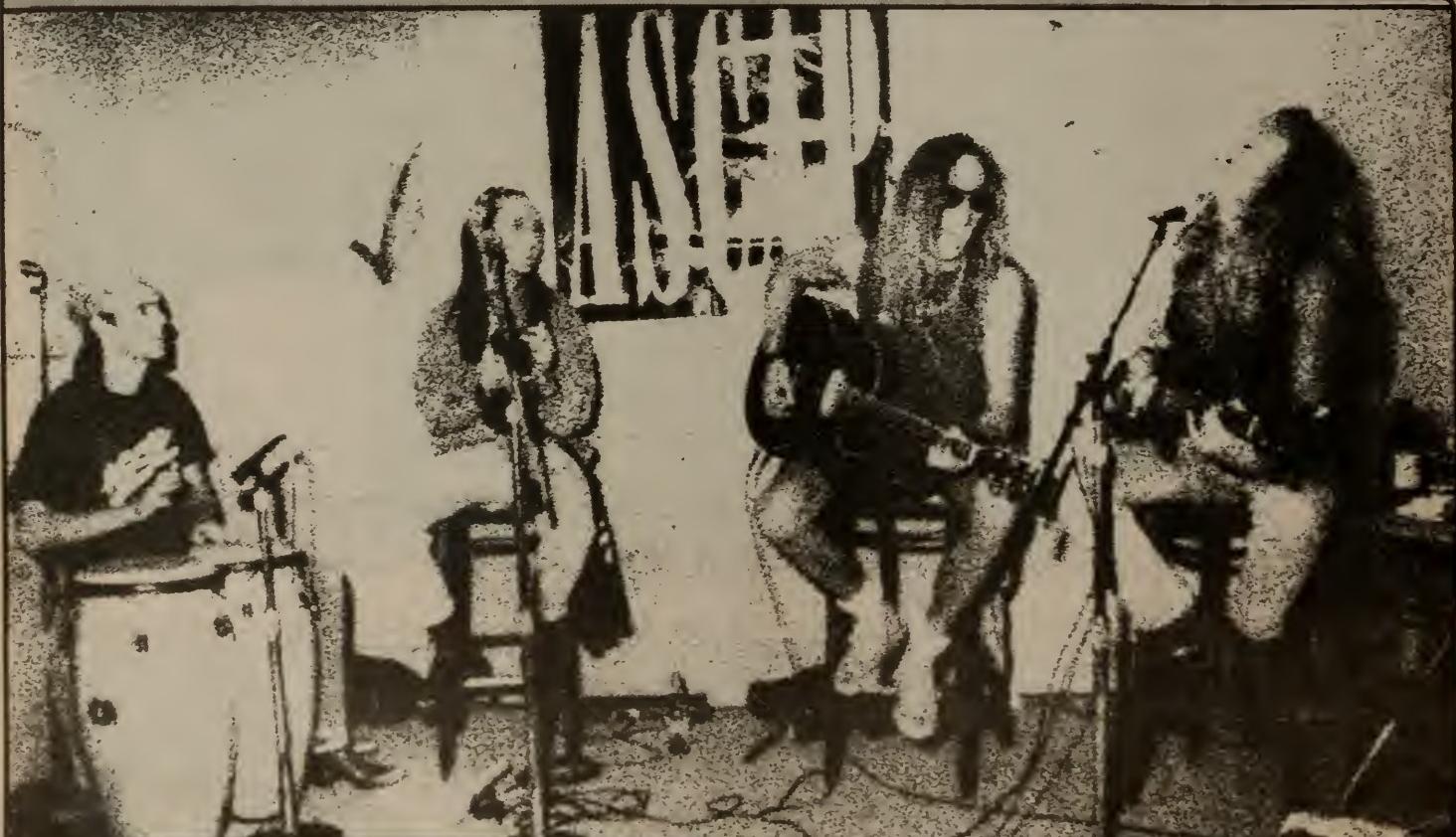
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JASMIN DOWN
Miami, FL
by karat

The '90's have already proven to be a decade of change, and the music of the '90's is no exception. Original music has finally begun to conquer the prevalent reign of the cover bands, and the scene has started to grow. Miami's dance-oriented stereotype is now threatened by the growing number of talented alternative and rock acts that are garnering considerable national attention from the industry. One of the bands that has managed to establish themselves among this group of potential stars is Jasmin Down, a Miami-based quartet. Jasmin Down has taken full advantage of opportunity, taking their blend of melodic, hard-edged rock & roll and adding an exciting stage performance. With this they have entered the realm of the South Florida club scene.

Relatively new to the scene, Jasmin Down was contrived in late 1989 when Danny Sullivan and Dee Whitcomb joined forces and began writing material. Chris Wanchock and Shannon Styles were later added to complete the line-up, and the band began the inevitable process of rehearsal. By late 1990, they had developed into a tightly knit group of musicians with a distinctive, commercial rock & roll sound. They began performing original showcases in local clubs and it wasn't long before they had established a loyal following.

"We had just started playing out and it was only like our fourth show; we were about to go on stage and as soon as they started playing our intro tape, a bunch of fans started yelling and rushed to the stage," relates Dee, Jasmin Down's lead guitarist. There definitely isn't a lack of enthusiasm when this band is concerned. They've managed to fill just about every local venue they've encountered in the short time they've been on the scene. The live performance is moving, containing a combination of powerful songs, choreographed movements, and even synchronized, multipie, consecutive guitar swings (the kind of stuff you shouldn't try at home, kids). Bassist Shannon Styles has even mastered a triple.

"We'll even go out of our way to do exactly the opposite of what other bands are currently doing at the time," explains Dee. With Miami's music scene becoming increasingly competitive, the task of organizing an original act is becoming more difficult every day, but you won't find Jasmin Down hopping on anyone else's "bandwagon."

Aside from local showcases, you can also catch the Jasmin Down boys on the current release of Unsigned II: The Dotted Line, which contains the track "Life Will Go On," or call and request it on WSHE (103.5). Also in the works are plans for a working vacation, which includes showcases in New York and Los Angeles. "We're trying to network ourselves to get the name out," explains Danny, the band's lead vocalist. It certainly isn't going to take them long. Their music is highly melodic and commercially marketable, their stage show is exciting and well rehearsed and all it's going to take is the obvious — time. Jasmin Down... Catch the name, catch 'em live, catch 'em quick, and catch the band that's going to be rockin' you into the '90's.

For Fan Club Info, Please write to: Jasmin Down, P.O. Box 22-1321, Hollywood, FL 33022.

MCQUEEN STREET
Montgomery, AL
by lee ann leech

Come on, admit it. When you think of Alabama rock & roll you think of Lynyrd Skynyrd or the country band named after the state. Believe it or not, there are a few people from Alabama that think the band "Alabama" is actually rock & roll because they have had a couple of songs drift over onto the soft rock stations. Hey, I'm from Alabama and I know how ignorant the people of the state can be as far as music is concerned. I'm not saying that all the people there are as dense as their Granny's best Sunday biscuits, but most of the people that have any sense have, well, escaped.

At long last I can hold my head up and be proud that I am a full fledged rock & roller from the state of Alabama. I can do so because of four gentlemen that are sailing out of Montgomery on an international bound freight train of a debut album self-titled *McQueen Street*. Brothers Chris and Derek Welsh have been playing together for over eight years now, with Richard Hatcher joining up with the two about four years ago. Michael Powers hooked up with the three of them about a year later, forming what is now the complete group of *McQueen Street*. The band started as a cover band playing the club circuit all over the Southeast. They would give the club owners their set list of covers, then they would sneak in their own original music without anyone ever being wise to their tactics — no one except the people that liked what they were hearing and started requesting the band's music, usually by humming the tune or remembering where it usually fell into the set. Apparently the idea has paid off in a big way for the members of *McQueen Street*. The band was the first true hard rock band to be signed onto SBK Records.

While attending the Concrete Foundations Forum, I was able to meet lead vocalist Derek Welsh and guitarist Michael Powers during an autograph



party. I didn't recall any announcements made concerning their attendance at the Forum, and I was more than excited to be able to tell these rockers how much I really appreciated their very classy yet "in-your-face" rock & roll. The crowd around the table was next to enormous, proving that the songs these guys put out are definite hit makers. I was able to squeeze in a conversation with the band's manager and learned that they would be coming back to the Florida area within the next few weeks, which left me full of anticipation of the live *McQueen Street*. I was also able to get the full background of the band out of him and found it to be one of those "they went to bed unsigned and starving and woke up signed to a label and on the road" stories.

The story goes that a friend of the band sent a copy of the band's demo tape to the A&R director at SBK — Nancy Brennan. She was so impressed that they had the whole label out for the showcase on

Florida Faces

these guys. It seems that it was sent from there to producer Tom Werman of Motley Crue and Poison fame who was so impressed he left his sunning on the beach to go inside to call the label about producing the band. From there the tape went to Steve Stevens, simply because Derek Welsh had said that Stevens was one of his "personal guitar heroes." Stevens also jumped on the chance to be a part of the *McQueen Street* sound. If you're not impressed yet, all you need to do is pick up a copy of their debut and let it rock your pants off. No doubt you will come away impressed by that.

I spoke with lead vocalist Derek Welsh while he and his "band of merry men" were traveling between shows. This time it was a lot easier to get in edgewise with Welsh, considering that I had him all to myself and wasn't in a battle over his attention with a roomful of adoring fans.

Of course I was anxious to find out how the people of my home state were reacting to their music and what it was like to start out there. "Unfortunately, there is no real scene there. You have Atlanta and you have Nashville, and there are one or two clubs where you can play originals and make money, but basically there is nothing happening. We would go in and lie about our set list, you know, we'd play just enough covers to keep it cool and then when the owners would ask about a certain song that was an original we'd say, "Oh

take the lyrics. "My Religion" isn't really about religion. It's more of a statement of don't go knocking something just because you don't believe in it or don't understand it. There are a couple of lines in the song that are really directed at hypocrites; this area is very much a part of the Bible Belt. I don't want to knock the Bible Belt, but there were a lot of people looking at and hearing what we were doing and saying, "Oh, they're a bunch of mindless, drug-crazed Satanists!" So a lot of what is said in "My Religion" is tongue in cheek.

A lot of our lyrics would send an overly religious person into outer space. Especially like in "When I'm In The Mood." It's pretty raunchy."

McQueen Street's demo tape, which was recorded in New York City on \$10,000 raised by the band, had twelve songs on it. Ten of those songs are found on the SBK release that is now distributed nationwide and heard on countless radio stations. When asked why those ten were chosen, Welsh responded, "I don't know... I guess because we felt that they were the best. There are two sides to my personality — there is the mellow side (an emotional side), and then there is the balls to the wall attitude, the hard rock persona. The ballads were written during really personal, traumatic times — during personal tragedy, you know. That's the way the album is, too, a mellow side and a rockin' side. As far as playing live, our favorite has to be "When

I'm In The Mood.

As far as future immediate plans go, *McQueen Street* will be continuing their touring with the present leg of the dates being in the Southeast — including old haunts from their "cover" days. Also in store for the Alabama guys will be the filming of their second video for the release of "In Heaven."

Four guys with heads on their shoulders and enough talent to keep Alabama on the map and in the minds of rockers for a long time to come. *McQueen Street* is serious about what they are doing and the music and message of this band are exactly what the South needed to show the rest of the world that there are people down here that know how to rock.

*It has also been requested by the band that any correspondence for *McQueen Street* to have please be sent to: *McQueen Street* c/o Powerhouse Mgt., 3053 *McQueen Street*, Montgomery, AL 36107.*



CRONIC REALITY

Jacksonville, FL

by Leslie R. Morris

Staking their claim throughout North Florida's growing metal scene, Cronic Reality hits you right where it hurts the most and leaves the kind of scar you're proud to show off.

Formed in late 1990 by guitarist Jerry Brewer, bassist Shawn Ruby and vocalist Billy Hughes, the band quickly became a focal fixture on the local metal scene. Unlike much of the thrash and speed metal that was dominant at the time, Cronic Reality concentrated on a deeper sound - drawing their influences from Black Sabbath, Kiss, Metallica and underground metal bands - creating for themselves a sound of intensity, a slower, yet powerful interpretation of metal music.

The band's history as prominent musicians throughout the Jacksonville/North Florida area stretches back to the beginnings of a scene that suffered from lack of venues, little or no media support, and the general apathy that comes with bad politics. Deciding that they'd paid their dues in countless cover bands, guitarist Brewer joined with bassist Ruby and first drummer Ashton Geoghan to begin to write and perform the music that had been inside their heads so long - something completely different from what they had been working on before.

With the creation of Cronic Reality, and the distinctive sound of the band, there was only one choice for frontman/vocals: Billy Hughes. Billy was well known for his own unique singing style. He's often been favorably compared to Ozzy, as well as being the most tattooed local

musician on the scene. After playing their first live gig as a last minute fill in at an all ages metal show in Fernandina Beach, FL, the line-up and sound became solid. The crowd response was wicked, and Cronic Reality became fresh meat for Jacksonville's hungry metal fans.

Shortly thereafter, drummer Ashton left the band, replaced by Ken Sealey. When the phone call came, Ken was working two jobs to get to Los Angeles. "I was really upset at the music scene in Jacksonville and just wanted to get out," states Ken. "This (Cronic Reality) was the only band I wanted to play in." With Ken's dedication and dangerous drumming, the assault of Cronic Reality began.

The band takes an unusual approach to songwriting: While much of the material is penned by Brewer and Ruby, the lyrics are the sole responsibility of vocalist Hughes. Quiet, soft spoken and unaffected by the status of being a frontman, Billy may or may not show up for rehearsals. "Billy doesn't like to get into the politics," states Brewer. The basic riffs are set down, the music defined, and then recorded.

Billy tries to keep the message of Cronic Reality in a positive aspect. "I don't try to put too much at one time, cause it gets stale." Says Hughes. "I'll write half a song, then let it go before I finish it up. That way it stays fresh."

Today, Cronic Reality has taken over North Florida's metal scene with all the force of one hundred Marshalls all the way up. The focus of the band now centers on writing, recording and the intensity of the live performances — where it's every metal fan for themselves.

The future of Cronic Reality is promising, perhaps the best way to sum up what you can expect from the band comes from the song, "Anticipated War." "Ready, better get ready — no world peace is reality."

LUCIAN BLAQUE

St. Petersburg, FL

by Lee Ann Leech

There is a low, deep and intense roar starting to be heard from a local warehouse in St. Petersburg. If you capture the roar and follow it until you're closer, you can detect wailings and soul piercing vocals. This is no run of the mill Tampa Bay area rock band grinding its teeth and causing those "fingernails on the chalkboard" chills up your spine. This is Lucian Blaque.

Lucian Blaque is the "musical brain child" of guitarist Kevin Wilson, formerly of Astaroth and drummer Michael Vincillette, formerly of Fester. These two went into Morrisound Studios earlier in 1991 and recorded their 6-song demo, "Blind Man's Bluff," along with other studio musicians before the lineup was completely decided upon.

With the whole and complete Lucian Blaque sitting around me, Wilson begins the story of the band. "The tape you're hearing right now is really not the band — it is the base of the band, but only two of us are on that particular tape. I don't want to take credit away from anyone; there are studio musicians on the first tape. We want everyone to know that the tape is not all Lucian Blaque."

At this point, bassist Dave May adds to Wilson's

SOLDIER OF FORTUNE

Clearwater, FL

by Blackie

Read along as we speak to vocalist Mark Togi and guitarist John Cori. Bassist Bobby Campos and drummer Dave Ryan weren't around at the time this conversation took place. Just as well, they wouldn't have got a word in edgewise. You've been playing out and around Tampa Bay for about six months. How are the shows going?

Mark (Laughter.) We've dubbed ourselves Soldier Of Misfortune. Just about everything that could go wrong has.

John: I got arrested right before one gig.

Mark Then there was the time that a club had our name on the marquee as Soldier Of Torture.

So is Soldier Of Fortune a religious concept band, or are you guys mercenaries?

John: It's more like an Errol Flynn kind of thing.

Mark: But we will do anything for money!

John: We really wanted a name that wouldn't categorize us; we want to be able to play a lot of different styles of music — from funky to thrash, to ballads that will make the little girls cry.

Is the band putting the tons on tape?

Mark: We'll probably end up with about four songs on CD. That will be out before Christmas.

What does Soldier Of Fortune strive to get across in a live show?

John: Good music! Our show is run by the seat of our pants. we're very enthusiastic.

comments concerning the recording. "You always hear the same story, 'Oh, we're better than they were!' That's so senseless and ridiculous!" Yet I have heard both the tape and the "new" lineup, including May on bass, lead vocalist, Wade Alan and, of course, T.J. on supporting guitar, and they are definitely much tighter and full bodied as a united team. The live show is faster and cleaner and with some image work and a fire lit under their asses, Lucian Blaque will take the Tampa Bay music scene by the horns and ride it.

* As with every new band there are the details to work out and Lucian Blaque has had its minimal share. With every show I've attended there are marked improvements with the quirks that haunt all bands (i.e. sound men and stage presence), but they are working diligently to iron them out. By the time these St. Petersburg fellows blow out of Morrisound in March with their new demo, Lucian Blaque will be one tough cookie to try to top.

"We will have eight new songs out in March with the whole band on the new recording, and by then we're gonna pick up the live audiences and all their gonna be able to say is 'Wow!'" said Wilson of his faith in Lucian Blaque.

Information on LUCIAN BLAQUE, the purchasing of tapes and all correspondence to the band can be sent to: Lucian Blaque, c/o Kevin Wilson, 491 75th Avenue North, St. Petersburg, Florida 33702

Mark Even if you don't like the music, you gotta watch it. You've got to think those guys were really enjoying themselves. We want the audience to be captured by the energy of the show.

Mark, you're somewhat a veteran of the Tampa music scene. What changes have you experienced or seen in the past couple of years?

Mark: A couple of years ago, due to the lack of places to play original showcases, a lot of bands left Tampa to pursue their career. Unfortunately many more bands will leave unless the people start supporting the clubs now as they did a few years ago... though back then all you played were covers. If you did get a chance to showcase, it was for free. There are many good bands playing all original sets in Tampa, but if the clubs all dwindle away it might get back to where it once was, which is a cover scene.

Will Soldier Of Fortune be one of the bands leaving Tampa Bay?

Mark: I hope not. We'd love to be able to say we got signed out of Tampa. Hopefully it will happen. We'll do what we have to. Maybe we'll have to move to Alaska or something.

So you believe that people aren't supporting the bands by not getting out to the clubs, or aren't the clubs supporting the all original acts?

Mark: It can be taken both ways. Some clubs won't book us because we're all original, and from a club owners point of view, if the people won't go out to see an original act, then why should they book them? It's really up to the fans to support the bands. That has happened with us; people would go to a club where we've played and tell the manager, "Hey, get Soldier Of Fortune in again." That type of support really helps.



THE FUNK

Miami, FL

by Karat

from and to what do we owe the honor? "The reason we are so diverse is that every member of the band has an entirely different background and musical style. When we come together to write songs, we try to cater to each member's own personal style... and that way everyone remains happy," explains Shadow, The Funk's lead vocalist. Well, The Funk is happy, the fans are happy, everybody's happy; what else could any band want?

"Well, our goal is to be played on many different radio formats," continues Shadow. With such a varied style and song list, they shouldn't have any problem encompassing all of the local stations, expanding their listening audience and accomplishing what most bands would not even consider as an option.

Originally consisting of five members, the band has expanded, recruiting a sixth member to the group. "Jason was added as part of the permanent stage show, which has a lot to do with The Funk's performance," says Shadow. Many of the issues covered by the songs are illustrated by creating visual situations for the audience to relate to. The song "Black And White," for example, attacks the social issue of prejudice. During the song, the audience views a confrontation between a black man and a member of the KKK. The end result is the white robes of the KKK member going up in flames (yes, real flames), simulating an end to the confrontation between white and black. "We're trying to project a positive image to the crowd and to do something very positive. Prejudice disturbs me. Why can't people let that shit go?" says Shadow.

The combination of powerfully melodic songs and entertaining visual effects has set The Funk apart from the ordinary and given fans a change in perspective. Catch The Funk and experience the new breed of music that may forever alter the destiny of the Florida music industry.

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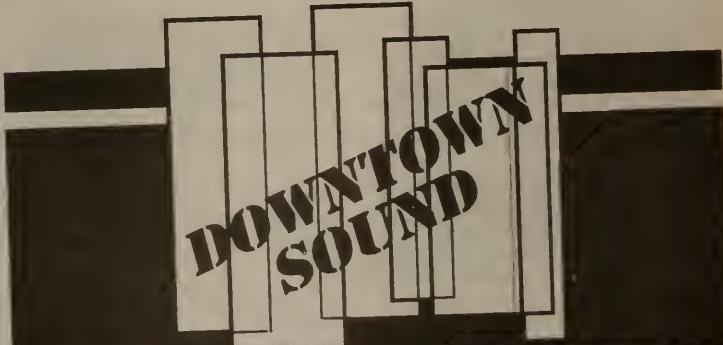
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Tallahassee

Russ Busby

THE SHATTERPOSTS' new guitarist, Steven Fox, has not only added a new dimension to the band, but also a new direction as his harder and heavier influences have changed the music's style and edge. After chatting with drummer Errol Kolosine it seems that fans have come to see them perform ... expecting to see the old Shatterposts, and have left saying that they were almost a completely different band.

The Dead Milkmen appeared at **THE MOON** and satisfied all of us for our "Punk Rock Girl." **GRUEL** opened the show, and from the buzz going around town on these guys, believe the hype. Look for a deeper coverage on Gruel in the next issue, as they have just been signed to a European label. **DREAD ZEPPELIN'S** image of Reggae interfacing with a Led Zeppelin acid trip was as true as can be as they packed the Moon full of people. The band put on a great show and left a puzzling question in many people's minds: Is Elvis dead?

FIFTH COLUMN won the S.C.E. Battle of the Bands at Florida State, where many local bands were competing for the same title. I haven't heard very much about this band, but more stuff on them next month.

If you check the October issue of **Rip** magazine, you will see a small write-up on **TRASH PALACE**, who went over to the Foundations Forum in Los Angeles to talk with a couple of reps. Part of Trash Palace's rhythm section has left, as drummer Dallas has decided to part ways, so the band is currently looking for a replacement.

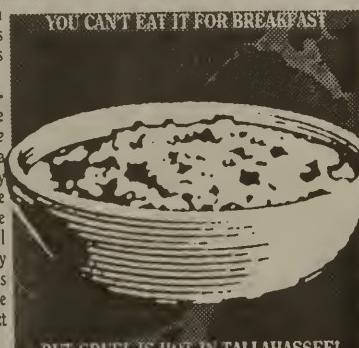
NUISANCE has wrapped up their LP with bassist Scott Reese handling

vocal duties. The songs are kickin' and should do the band justice as the release should be out anytime.

Tampa Bay Metal Metal Award winners DVC ARE CURRENTLY IN THE STUDIO recording their follow up LP for **MANUFACTURE SOUND OUTPUT COMPANY** and their Euro-label SPV.

I received info on a band from South Florida who call themselves **MILKY FILTH**. They were formed in May 1990 and have presently focused their music into a unique alternative style. Their EP, entitled *PI*, involves a soft guitar with a prominent bass that's overlapped with energetic vocals and many tight tempo changes, which pull together this raw blend of progressive rock.

A band that had been in the Tallytown scene for quite sometime is beginning to make some big time noise. The band is **ZOMBIE BIRDHOUSE**, who's recent release, **ST.**



BUT GRUEL IS HOT IN TALLAHASSEE!

CALLED HAIGHT, has been turning many people's heads... including some major record labels who are showing interest in the band. The release is getting some out-of-town airplay as well as some local air from both V89 and Gulf 104. The band gigs about 25 times a month and recently showcased at the **New South Music Seminar** in Atlanta, Georgia. That's about it ... and until next time Naa Nu Naa Nu.

TAMPA BAY CONTINUED

Happy
Holidays
& Here's to
A Rockin'
New Year!
BL

out called "Black Betty." Well the bassist from that band, **HOWIE BLAUWETT**, is interested in starting an indie label in this area, as well as producing some bands. He is currently working in production at **APPLE STUDIOS**. Also rehearsing at Apple are **LANCELOT** and **DESERT ECLIPSE**.

Recording at **PANDA STUDIOS** are **THE SUSPECTS**, who are recording a 6 song Ep, called **PICTURES IN BLUE**. The tape will have 4 originals as well as a cover tune by a band out of Atlanta called the **SWIMMING POOL QUES**, and "Look Sharp" by Joe Jackson. Also at Panda, **SOLDIER OF FORTUNE** are completing a project and **LANCELOT** have finished a cassette single entitled "In The Beginning."

Miami

by Linda and Adriane

Greetings from chilly but sunny South Florida. At the top of our fine list are **THE MAVERICKS**, who are currently in Nashville mixing down their debut album for MCA Records. Reports from the folks up there say it's smokin'. We don't doubt it. The big buzz around town is the success of **MARILYN MANSON AND THE SPOOKY KIDS** at the **CJU** convention in New York. They can be seen at the **PLUS FIVE** for all ages show December 14th and at the **BUTTON SOUTH** December 19th. Those maniac rockers **AMBOOGALARD** just completed their demo at **MORRISOUND** in Tampa. They've also got two new members, bassist **BOV FRANQUIZ** and keyboardist **CHAD STEINHART**. **SUMMERS ON THE BEACH** in conjunction with **STARFIRE CONCERT PRODUCTIONS** is hosting the second **HOME-GROWN ROCK-N-ROLL FESTIVAL** featuring two full days of local bands including **ALLIGATOR ALLEY**, **FRONTLINE**, and many others. September will be a big month for local bands at the Plus Five Lounge. Hosting only original music is the plan for the entire month of December. Appearing there will be **NAKED RHYTHM**, **WET FLOWER**, **THE REALM**, **TERRAPLANE**, **MARYLIN MANSON** and **THE SPOOKY KIDS**, and a special all ages thrash show with **AMBOOGALARD**, **RAPED APE** and **KRYPTICURSE**. In addition, the battle of the bands will be held every Monday starting December 16th. **THE BUTTON SOUTH** will continue to rock with the killer **THUNDER THURSDAYS** with the likes of **RAZOR RED**, **SQUADRON**, **NAKED RHYTHM**, and **SKIN NIGHT** with **MADD MARGITT** and **TRIPLE XXX**. South Florida rockers

JESSE STRANGE will be bringing in the New Year this coming December 31st. **SQUEEZE**, our progressive pals in east Fort Lauderdale hosts a tasty assortment of live bands over the next month or so. On Wednesday, November 27th **VESPER SPARROW** hosts a kickin' Thanksgiving Eve party. On December 4th there is a special out of the norm all ages **Marilyn Manson** show. See also **PLASTIC NUDE MARTINI** on the 11th and December 18th **LIVID KITTEN** hosts the Christmas party. December 25th catch **BLACK JANET** as they jam through two shows. **FARRCRY**, along with producer **PAUL TRUST** are still in the studio mixing what will be their first independent album. This will be a sizzler. It's also time again for the South Florida Rock Awards. There will be four acoustic acts, including **FARRCRY** and **VANDAL** doing some special stuff and eight electric acts, including **THE ITCH** and **TRIPLE XXX** plus a host of others. If

you have not submitted your ballot, do it now even though the ballot will not be appearing in **Thrust** because of the politics which still exist in South Florida circles. Rock the Vote!

Progressive music is growing in popularity in South Florida in a big way. Most of the dance and rock clubs are changing their names once a week becoming a progressive club for the night. Club Razz Ma Tazz becomes **CLUB INTENSITY** on Sundays, featuring bands like **THE FUNK** and **THEITCH**. **CLUB ECSTASY**, usually a dance club called Stingers, features **RAPED APE**, **THE FUNK**, **THE ITCH**, **NATIVE TONGUES**. Club Mirage becomes **THE PURPLE GROTTO** on Thursdays, and so on.

Speaking of name changes **TUFF LUCK** has changed to **SUCKER PUNCH**.

STRYDER RECORDS had their second release party at Weekends in Boca Raton on Sept. 20th with some of south Florida's best bands. **VANDAL**, **THE ITCH**, **ACES WILD** and **CODE BLU**, all from the **UNSIGNED II THE DOTTED LINE**, captivated the packed house.

Siagon Kick, back from a tour in Japan with Ozzie Osborne, just completed their new video for MTV. Watch for it.

THE MAVERICKS, who are signed with MCA, are winding down their album at Criteria recording studios in Miami this month.

CRYSTAL HEART is doing the eastern states tour once again due to overwhelming response to their last tour.

MONACO, which features **JIMMY FIANO**, are putting the finishing touches to their demo at **GLED RECORDING STUDIO**.

RAPED APE, on the one year an-

RAPED APE IS SO FLA'S FAVE METAL BAND



BUT IS THAT REALLY A BANANA?

Gainesville

BEAT STREET and **LILLIAN'S MUSIC STORE**; **SANITY CLAUSE**, **INSIDE OUT**, **ZOMBIE BIRDHOUSE** and **PILIPILI**, a local reggae band, at **RICHENBACHER'S**.

Other clubs to look for include **BARNACLE JACK'S**, **FLORIDA THEATER**, a newly renovated theater turned into several clubs, **THE MARKET STREET PUB** and **THE MILL**. All of these clubs feature both local and national bands.

There are also a lot of bands in local studios. At **MIRROR IMAGE STUDIOS**, Gainesville's own **ZOMBIE BIRDHOUSE** recently finished and released a new album. They are currently being looked at by Geffen, Atlantic, Epic, and other companies. Expect to see them in your record stores soon. Also, the **Tone Unknown** just released "Vinyl", their best effort yet. Pick this one up soon before it's gone. **THE YOUNGIES**, **HALSTONES** and **HALIBUT**, and **ROBERT RAY WITH THE VULGAR BOATMAN** are all finishing up albums soon to be released. The **Vulgar Boatman**'s album will be released the first week in January on Caroline Records, a subsidiary of Virgin Records.

At Pro-Media Studios there are some excellent acts coming out with albums, also. **MODE 2**, a Tallahassee band that mixes R&B with rap, has been signed by SBK Records and will release soon. **TIM LAFIN'S** *Where Are You Now?* album will soon be out, also. **BARREL HOUSE** is a promising band out of Jacksonville that is also recording out of here. Expect them to be signed soon.

That's about all for this installment of the Gainesville Music Report. Expect to see a lot of new bands come out of Gainesville and spread their new gospel around the state and the nation. Don't be surprised if you see any Gainesville bands on the national record charts soon. There's plenty of talent here I highly suggest seeing now, before they're gone.

Please write with any comments or suggestions to **Thrust** magazine, and I'll see you next issue.

*The Staff Of Thrust
Wishes You A Fun
But Safe Holiday Season!*

ORLANDO CONTINUED

THE GENITORTURERS played some East coast "adults only" dates and opened for sleaze metal proponents **THE MENTORS** at Club Spacefish.

SLOW opened for **I LOVE YOU AT THE BEACH** and opened for **NEEDLE** at the **BEACH CLUB** where they debuted a video for "Indian Red".

SLOW also played Spacefish, filling the supporting slot for semi-legendary hardcore band **G.G. ALLIN AND THE MURDER JUNKIES**. Allin, who once swore kill himself on stage, was arrested after the show as a result of antics during the show. Allin performed the show naked, smashed a bottle over his head and defecated on the stage, causing a good percentage of the audience to leave the club. After

running out of the club and into the street, still naked, Allin was arrested and charged with indecent exposure and may face several other charges. As of press time, Allin was still in jail and local law officials made it clear that he will be prosecuted to the full extent and will face additional charges pending investigations. The future of the club remains unclear as officials have stated their intention to press charges against the club owners themselves.

The incident is gaining national attention and surely will not be resolved easily as Orlando's anti-obscenity forces are getting wind of the occurrence. Meanwhile, it seems certain Allin will not be asked to perform at next year's **LIGHT UP ORLANDO FESTIVAL**.

Send your regional info to the writers above c/o
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OZZY OSBORNE

"No More Tears" For Heavy Metal's Premiere Star.

Every job, no matter how glamorous or boring it might be, has one individual who epitomizes everything the profession stands for and who also gains the respect of his peers for his accomplishments.

In baseball it was Babe Ruth, who gained as much attention for his womanizing as his massive home runs. In boxing, it's Mike Tyson, who has spent more time in the headlines for his personal problems than his lethal right hook. The world's top shoe salesman is Al Bundy, dim witted star of *Married ... With Children*. And the premier heavy metal singer is without a doubt Ozzy Osborne. Twenty three years and over fifteen albums after he first hit it big as the bizarre lead singer of Black Sabbath, Ozzy Osborne is still going strong.

After enduring several battles with alcoholism and drug abuse, the loss of his guitarist in a plane crash, the break-up of metal's first super group, persecution by just about every religious and right wing organization on earth, that nasty bat incident, and lawsuits claiming he was the cause of more than one teen suicide, Ozzy Osborne is still around, and producing great music. The fact that *No More Tears* debuted at #7 on Billboard's album chart is proof of that.

On *No More Tears*, Ozzy still stays true to his roots, but is daring enough to try branching out in new musical directions. Explaining his decision to tread water in new areas, he states, "In *Rolling Stone*, on the last record, I read a review that said, 'If you are an Ozzy Osborne fan, you will not be disappointed, but don't expect any surprises.' Now that hit me like a ton of bricks. So on this album I decided to go in every possible musical way until I was happy. I was making records, because of the Ozzy image I created, that people would expect. On this record I wanted to broaden my horizons. It would be kind of nice for some kid to be playing my record and have his old man say, 'That's quite a nice song. What is that?' But if I stay with the image of Ozzy, the death merchant returns. The reason I called this album *No More Tears* instead of *Speak Of The Devil* is because this is a record I made with a plain and simple title, not one with evil undertones."

But don't worry, Ozzy still can rock, as "Mr. Tinkertrain" and "Hellraiser" prove beyond a shadow of a doubt.

Ozzy uses the lyrics on "No More Tears" to let some skeletons out of the closet, ranging from his childhood to his lifelong battle with the bottle. But exactly what those skeletons are is up to you to figure out, because Ozzy refuses to discuss his lyrics. "I refuse to explain anymore because I'm just condemning myself. I explained 'Suicide Solution' and everyone turned around and said that I was wrong. You make up your own mind."

Lyrics aren't one of Mr. Osborne's favorite topics, but when it comes to discussion of his band, Ozzy has plenty to say. The newest band member, bassist Mike Inez, was chosen when he beat out hundreds of other applicants for the job. "He's the nicest guy I've ever worked with," says Mike's new boss.

Longtime drummer Randy Castillo and guitarist Zakk Wylde complete the line-up, one Ozzy is very proud of. "Zakk is a great guy, he's different from anyone I've ever worked with and sometimes his playing will make me think

how incredible he really is, and how lucky I am to be working with him."

Before the release of *No More Tears*, which Ozzy insists is his last solo album, he spent quite a bit of time in trouble. I asked Ozzy if half the press in the world claiming he was washed up played any part in the new musical directions he embraced on *NMT*.

"The press writing me off had nothing to do with it. I like this record very, very much. There's not that much difference in any of my records. On this one there's raunchy stuff, there's heavy stuff, there's dramatic stuff. But listen to the last couple of records and it's the same kind of themes. The big difference is I'm not standing around with shit hanging off my face on the cover."

After discussing the new record with Ozzy, I ventured into his past, specifically the Black Sabbath years. He was open and honest about his feelings regarding Sabbath, and made some interesting comments on the chances of a Black Sabbath reunion.

"There's been rumors — but I don't even know if it would work. There's too many managers for us to do it. Everybody has a manager: me, Tony, Bill and Geezer. There's just too many people involved on the outside. I'm sure



it will never happen."

When Sabbath first started out, way back in '68, Ozzy didn't know it would make him one of the premier faces in a dangerous, new form of music. "I had no idea how the first album would go over, so I wasn't really planning on making a career out of Sabbath."

How did Ozzy plan on making his career?

"I don't know! What were you doing 23 years ago? I really don't know, but I have to agree with what my father told me. He said if I hadn't made it as a musician, I would have definitely been a convict. I used to be a petty thief, you know."

Now a proud father of five children, ages 20, 15, 8, 7 and 6, Ozzy wants to take things easy. "The reason this is my last solo album is I want to slow down. All I've done for the last 10 years is record, tour, and write songs. It's quite boring after a while, really. I want to just sit at home, watch T.V. and vegetate."

If anyone deserves to vegetate, it's Ozzy Osborne. After more than two decades of producing the best music of two generations, he deserves it. Long live Ozzy!

BY HOT ROD LONG

THE GREAT AMERICAN STIFF

drenched rock from the Pacific Northwest. **THE LAZY COWGIRLS** There's a *New Girlin Town* 2x7", cool grungy garage stuff from this now defunct LA band. **RUMBLE MILITIA** *Stop Violence and Madness* C.D. thought provoking metal from Germany. **THIN WHITE ROPE** *The Ruby Sea* C.D., a little more produced than some of their earlier stuff, but this still packs a punch. **THE ULTRAS** *The Ultras* cassette, very well done pop-punk that's strongly influenced by the Buzzcocks. **ATOM SEED** *Get In Line* cassette, England's answer to the Chili Peppers, except this tape sounds a hell of a lot better than the lame new Peppers L.P. **FUGAZI** *Steady Diet Of Nothing* C.D., like a fine wine these guys just keep getting better with age. On *Steady Diet* Fugazi prove why they are one of the biggest things in the underground music scene. **THEE HYPNOTICS** *Soul, Glitter & Sin* cassette, feedback drenched guitar, great vocals and songwriting, one of the best things I've

heard in a long time, and here's what's even more amazing. It's on a major label.

RHYTHM COLLISION *Pressure* L.P., way tight punk that owes more than a passing nod to Bad Religion, which really isn't that much of a surprise since Mr. Brett produced it. Glad to see that people are still pressing vinyl L.P.s. **GODFLESH** *Slaves State* C.D., to

tal grind, noise fest, this is music to get mated by. Not quite as intense as their live assault, but it's a quick fix. **PSYCHIC FAIR** area band from South FL and they have a rockin' 3 song 7" out that features the one and only Charlie Pickett on vocals and slide guitar on one song. This single is pure rock, not to be confused with that shit played on commercial rock radio.

On the fanzine front here are a few that really stand out, from Gainesville comes **NO IDEA**, #8 comes with a split 7" by **BIM SKALA BIM** and **STABILIZER** which alone makes this worth the \$3 price. Inside there are interviews with **GREEN DAY**, **BABES IN TOYLAND** and **DISSENT** to name a few. This is the most professional zine I've seen out of Florida. The now defunct **FLESHY FOLDS** is cool photo-zine. The last issue was put out in June, but I'm sure that if you dropped a line to PO Box 1825, Manteo NC 27954, you could get yourself a copy. As always postage isn't free, so send something to help out. **BENIS DEAD** is a great zine out of L.A. It's always informative and well written. If you're living in semi-poverty, and who isn't, send a couple bucks to B.I.D. P.O. Box 3166, Hollywood CA 90028, and ask them to send you the broke issue. It's a very informative guide to living with not a lot. Guess what kids? That's the news and I'm outta here. I hope I didn't break any copyright laws there. Peace.



O.K. onto music. What can I say except the **BUZZCOCKS** are godlike. Their recent show at Club Detroit in St. Pete was amazing. I thought the place would be packed, but much to my amazement it wasn't that crowded. The Buzzcocks ripped through their classic punk anthems with a renewed vigor. I put this show in the Stiff Top 10 of all time. If you weren't there or in another FL city that the Buzzcocks invaded, you missed out big-time. Nuff said. Another English punk band that has been around forever, **THE DAMNED** did a swing through FL recently. The show in Tampa didn't really seem as intense as the last time they played in St. Pete or Miami, but what the hell, it was something to do. I think the Tampa show was kind of lackluster since original bassist Brian James was called back to England, and his replacement didn't cut it at all.

Here is a quick rundown of some records that are essential to have in your collection.

MONOMEN *Booze* 7" great 3-chord beer



THRUST: Tyger Tyger has really come to the forefront of the hard rock genre in Tampa Bay. Would you agree?

TT: Hallelujah! — as we wipe the sweat from our brows.

Is it the member changes that have caused Tyger Tyger to shine so much or have I just been paying more attention?

now. There's another song called "Joe Brilliant," which is about not doing drugs. Your body is telling your mind, "Look you stupid idiot, why are you doing it?" To me that's what it's all about. And there's other songs, supposedly the ones everyone likes so much, "Bomb" being one. Lyrically I think it's a piece of crap, but that and "Harley David" have been our biggest staples on the radio. That has to be

more attention?



Hopefully everybody's been paying a little more attention. Since we made the member changes, the whole act has just come together. We look like a real band now ... and come across as the same.

All the members of Tyger Tyger have paid their dues in other bands. Is there any sort of an ego problem?

No, after a while you get to see the idiosyncrasies of every person in the band and the thing is to persevere. Everybody at the bottom of their heart knows we've got to do that.

Sum up the attitude of the band.

Angry and mean; that's the direction we're going.

Some people have called Tyger Tyger a heavy metal band.

I wouldn't say metal. There's a lot of songs we do that aren't even close to metal. But at the same time there's a lot of stuff we do that's real super hard to do, that would never make it on the radio.

Let's talk about your live project, *The Art of Being Eaten ... Alive*. When is it going to be available to the public?

It was recorded on July 27th at the Ahepa Center in New Port Richey. We've been talking about the release for so long it's time to do it. There's a lot of legal stuff going on with it. I don't know when that's gonna be released.

Will it be out before Christmas?

I believe, yeah. We're headlining a show at the Manatee Civic Center on November 29th and I'm getting everything done by then.

Will it be available throughout Florida?

I'm talking with a distribution company but nothing's definitely on.

In some songs you certainly get very political, like in "The Government." Do you really consider yourself a political band?

I can't really speak for everyone else, I'm the lyrical writer. We've only been together one and a half years and we're still really figuring out what kind of band we wanna be. But we're a helluva lot closer

CHANGING THE METAL COMBINATION MEAT LOCKER

BY MATT KELEMAN

As I was getting ready to write this story, I received word from Meatlocker guitarist Rotton Ron Hanisco that the Exploited would be playing in town soon. Instant memory trigger. Years ago, the Exploited were one of the bands I had heard of playing this new hardcore music in England. It was supposed to be faster, angrier than punk, its immediate predecessor. The audiences were wilder, too. They didn't pogo. Instead of jumping up and down vertically, they slammed horizontally. The Exploited were there helping punk make the transition to hardcore, and setting the tone for many bands that would follow in their wake. Hardcore would continue to mutate and mesh with other musical styles during the eighties.

More than ten years on, the Exploited are still together. Currently on their American tour they have the opportunity to meet their bastard offspring in the form of thrash, death metal, and grindcore bands they will meet and play with along the way. Probably the most direct descendants of hardcore are the thrash bands still thriving today. Welcome to Meatlocker.

I had the opportunity to catch a ride with Meatlocker to their gig at Casa del Mosh in Deland several days before. They had been signed to Kraze Records over the summer, joining a roster that included Biohazard, Ripping Corpse, and Cancer. Meatlocker's brutal, aggressive metalcore fit right in and the band was anticipating entering Morrisound Studios in Tampa to record their debut for the label. For now, they were waiting out the time playing shows and refining the material that they would be recording.

Meatlocker has been playing Central and South Florida for a year now. Formed in West Palm Beach by Ron and vocalist Rodney Perry, the band pumps its audiences with raw, no frills, state-of-the-art hardcore. Riding in the meat van, Ron related the origins of Meatlocker while we both tried to get comfortable on the cramped confines for the duration of the trip.

"Everybody more or less knew each other in West Palm," begins Ron. "Bill and I were in P.U.I. I had been playing guitar for 14 years, but I took up singing for P.U.I. When Bill left (for Orlando) the band kind of fell apart."

Rodney, meanwhile, had been playing in a band called the Pus Bags. Ron met Rodney through a mutual friend.

"I had seen the Pus Bags and I thought Rodney was awesome," continues Ron. "He said he needed a bass player and I said don't worry about it because I knew Phil from Pennsylvania."

"We didn't have a drummer for a long time," adds Phil. "Just me, Ron and Rodney."

After searching West Palm in a futile attempt to find a drummer who would mesh well with the band, Ron hit on the idea of approaching Bill. An Orlando drummer made rehearsing a hassle, but the rest of the band found advantages, too.

"A lot more stuff seemed to happen after we got Bill," says Phil. "We got a lot more gigs."

Ron interjects, "He brought all these gigs here to us that we wouldn't have gone out of our way to find."

"Which are pretty much the only places we play anymore," finishes Phil.

With their personnel complete, Meatlocker began refining their raw sound in a ... Meatlocker.

"Yeah, it was on a free ... kind of farm thing," said Ron. "They kept vegetables in there. It was hot, cockroaches all around. We would have to take everything out of there, practice, then load all that shit back in."

After jamming together for awhile, the band worked up enough material to record *Keep the Faith*. Although recorded in the spring of 1989, the recording wasn't released until 1990. Recorded in a tight budget in sixteen hours, KTF captured a band unleashing pure raging frenzy, with Rodney's rasping spitfire vocals competing with Ron's shredding guitar fury. One of the tracks, "Stripper," won a Locals Only contest at Q-96 FM. The prize was studio time. The resulting tracks would eventually lead to a contract with Kraze Records.

"We sent them a tape with 'Beer Riot' and 'Bonecrusher,' then I tacked on 'Stripper' and 'Ungrateful' from KTF," recalls Ron.

Days later, the band received word that Kraze was interested in signing them. The band is set to record their debut for the label at Morrisound Studios in Tampa.

"We have all of our songs pretty much picked out," says Ron. "We want to record some songs and pick from the best."

Meanwhile the band is waiting it out, playing gigs like the one we were heading to that night. They opened the show with "Daybreak," a standout cut from *Keep the Faith*. Rodney, quiet and restrained offstage, becomes an angry, flailing whirlwind on stage. Interaction with their audience is a staple of a Meatlocker live show.

"I want everybody to enjoy what they're hearing," says Ron. "I think the main goal of interacting with an audience is to make sure they enjoy what they're hearing and seeing. Rodney brings them right into the show. He wants everybody in the audience to have a good time. He might throw beer into the audience, get them to drink a little and loosen up. He got on top of the P.A. last time ... almost killed himself."

What does Meatlocker see in its future now that getting signed is no longer fantasy but reality, and how does this affect the Meatlocker philosophy? It doesn't take long to receive an answer.

"Just keeps the aggression ... and the honesty," answers Phil.

"And keep keyboards out of it," adds Ron.

"It's a hard planet," states Rodney.

"It's a hard planet, and there's a lot of shit flying around," echoes Phil.



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The Incurable Spread of *THE ITCH*



Music is defined as the art of organizing sound to elicit an aesthetic response in a listener. So what do you call it when that sound causes a listener to explode into erotic fits of ritualistic dance? It's techno, pop, metal, kind of funky stuff," says Itch bassist, Mick Who? Okay, I'll buy it, but what the hell is it? It's four extraordinary musicians whose diverse backgrounds have brought them together to bring us a unique style of alternative progressive rock that has taken South Florida by storm. In one short year The Itch has managed to accomplish what usually takes years for most new bands. They've created a huge following of fans ranging in age from early teens to approaching mid-life crisis and they recently broke the attendance record at The Purple Grotto, a popular progressive dance club.

"We're not just searching for one specific audience," explains drummer Dennis Dean. "We're trying to reach everybody with our music," continues Mick. "We try to satisfy both ourselves and our audience at the same time. We love to play our music as much as everybody loves to listen to it." And love to listen to it they do. The Itch ranked #8 on WKXP (88.5) alternative radio for the entire format, topping the charts among such national favorites as the Cure, Jellyfish, and many others.

Recently in the studio, The Itch completed 8 tracks, and are currently in the process of recording more for a release that will contain approximately 45 minutes worth of material, giving fans even more techno, pop, metal, funky Itch to love. "The songs deal with issues," says vocalist Miles Hie. "Some are more obvious than others, but we're basically trying to keep up with what's going on in the world. There's a lot of injustice in the world. We present an issue with the hopes that maybe you'll get something out of it that you hadn't considered before. Our music gives you an opportunity to form your own opinion and react to it."

South Florida has definitely reacted to it. The crowd is growing larger, the shows are getting bigger and better, and there seems to be no limit to what The Itch will do. "We're a brand new band and we're changing every day," says Mick when asked about what we can expect to see next from the Itch. "We try to do something different with every show. We want to be a band that you love to watch as well as listen to. We're very visual."

"Visual" at an Itch show can include any number of strange theatrical presentations used to illustrate the band's social or political views on any given issue. This writer has experienced such entertaining escapades as simulation capital punishment complete with electric chair and enough energy on and off the stage to actually send an electric current, a mock war situation including sound effects, gas masks, chemical suits, and even the inevitable cloud of thick fog-like smoke, and I've even been entangled in a web of Silly-String! What more could an audience want? "The more energy we produce together on stage, the more it rubs off on the audience. That's what we try to accomplish with every show," says Dennis. "We've been pretty lucky with doing everything on impulse. Rather than planning everything out, we just get together before every show and collaborate. That's how this band works." This strategy has proven to be a tremendous success, leaving fans apprehensive of what to expect at every show. "Personally I count on being naked at almost every



show I play, but I don't get away with it, especially at all ages shows," says Mick. But never fear, with The Itch live on stage, you never know what you'll encounter next. Their music alone is enough to mesmerize a crowd, but with a show as entertaining and energetic as theirs, it won't be long before The Itch make an indelible mark in the transient South Florida music scene.

"Our goal is for the Itch to become the most popular four letter word," says Dennis. Already among the top ten in my book, I don't think it will be long before that goal is accomplished. "The Itch will either be larger than life or larger than laughter," says Mick. "When we get signed, I'm going to make sure that anyone that has ever been to one of our shows is going to be invited for dinner," prom-

ises Miles. All personal goals aside, The Itch definitely has a plan and a vehicle to guide them through it. "Basically we're just trying to build a following. Eventually we will release something to the market that will prove to a record company that we are marketable," says Miles.

If the past year is any indication of what the future holds in store for The Itch, then the proof is already in the making. So far they've encountered tremendous support from the local market and have even managed to acquire a few endorsements along the way. Drummer Dennis Dean is currently endorsed by IRC, and guitarist Brent Jest has secured an endorsement with Reed guitars. So with everything happening at such a rapid pace, how has The Itch adapted to their new found success?

"Everyone's life has had to change in one aspect or another," says Gary Stryder, one of the band's managers, producer, promoter, "fifth member," and all around hero. There have been a lot of obstacles along the way. Guitarist Brent Jest, the newest member in the band, joined the band this past summer and, having never played on stage before, found himself faced with a totally new environment. "Brent has had to be molded in a very short time to handle a very big project and a lot of responsibility," continues Gary. Well it definitely seems that Brent has adjusted quickly to the change. "There's nothing like being on a stage. I love it! I get so psyched to play before every show," says Brent.

A high school senior, Brent found the adjustment a little harder to deal with as the new school year progressed. "When I first joined the band things weren't moving at such a rapid pace; now all of a sudden everything has picked up. We've been practicing every night, playing a lot of shows, in the studio, going out of town ... that means I have to miss a lot of school. It's hard to be so free and then wake up and have to return to reality." Reality can definitely be a hard slap in the face. Our ever popular and supportive public school system has been very cooperative in advancing Brent's artistic endeavors. One of his very dedicated and caring school teachers (who should wish to remain anonymous) found an Itch flier on Brent's desk and, finding the flier offensive, proceeded to give Brent an F on his paper. My how the grading scale has changed since I was in high school! He was even threatened to be suspended for passing out fliers. Is this any way to encourage a brilliant up and coming musician? "It's hard to deal with such newfound freedom. I'm living out my life's dream. This is what I want to do," explains Brent.

"Both Brent's parents, who are very supportive, and his management company want to make sure that his education is fulfilled. At one time we even went as far as to get him a tutor," says Gary. Well, neither Brent's grades nor his talent are suffering in any case, and The Itch have proven themselves capable of overcoming whatever impediment enters their path. ... So a word of warning: stay out of that path. After carefully observing The Itch's gradual ascent to the ranks of South Florida's hottest local original acts, I think it's safe to say that no matter how hard you scratch, you'll never get rid of The Itch.

by Karat

An Open Letter to Central Florida

Hello, Central Florida! On behalf of *Thrust Magazine*, we are proud to support the original music scene in this area.

I am writing this letter to re-introduce our office here and the purpose for it. In order to do this properly, I am splitting this letter into two segments, bands and advertisers. First to the bands:

Thrust Magazine gives its unconditional support to original music.

No matter what your situation, whether playing the clubs to make a living, or recycling aluminum to survive, you deserve to have media support for your genuine efforts. The hardest part of the music business is being successful in it, and at it. I have never met a musician who did not want to make it to the top, and the only way to do that (beyond good songs, great show, etc.) is to know that you have the support of area publications and other media sources.

It is time that Central Florida realizes that every song heard anywhere is an original composition and the music being created in our area ranks with these national and international releases.

We guarantee to you, signed or unsigned, produced or garage tapes, to cover, review and promote your material in *Thrust* and to participate in non-political events (and are they getting hard to find) which showcase your talents in front of your peers and fans. All you have to do is bring your "thing," whatever that thing may be, to our attention.

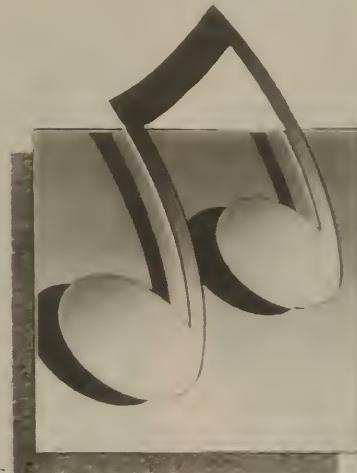
Bands, my office is always open to you. Whether you need a quick plug, a full feature, photos of your record release party, other editorial or help in developing an campaigns which will pack your shows, sell out your t-shirts and tapes, and get label reps interested in your project, get on the phone and give me a call.

Now to advertisers: This includes clubs, music stores, recording studios, clothing stores, hair salons, CD and tape stores, independent labels, music attorneys, agencies and promoters.

Where do you think your money comes from. I am saying this because you must support musicians and the original music in your area. You must give back some of what you have taken. By being in *Thrust*, you immediately prove to your audience that you stand behind area artists and what they are trying to accomplish.

I constantly read letters written to other publications about non-support of original music in this area and what

AJ Evans



should be done. Well, look no further. It is being done right here in *Thrust*. In the last two issues alone, over 250 original Florida artists have received editorial coverage. Ask any of them for the response they've received from just a mention in *Thrust*. It's easy to translate that response into increased ad response for you.

Help us prove that local original music will thrive in Central Florida. Help us help others achieve their musical goals, and help us to help the people that allow you to pay your bills and open your doors to business every day.

We will bend over backwards to achieve this goal because it is a goal for which

bands, advertisers, readers and *Thrust* will all win. Let's all put Central Florida on the map as the world capital for newly signed bands, and as the place labels look first for good, original music in all genres.

And to potential advertisers: Advertising is not about spending money, it's about investing your money for a return in increased sales. Although a frugal advertising budget is everyone's instinctual move in a tight economy, it has a direct negative effect on present sales and long-term image. By not advertising, you send a clear message to your clients and more importantly, future clients, that you don't care about growth in the scene (which will translate to a decrease in your sales and market share).

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Reggae Vibrations

JOHUKAMES POSSE

There's been much happening around the state in the area of Reggae. First, let's take a look at the international scene. **SHABBA RANKS** is presently on tour. Recently signed by Epic, Shabba has reached a height in Reggae comparable perhaps only to the legendary Bob Marley. But Marley's culture roots music is a sharp comparison from Shabba's "Slackness." As Shabba explains, "Sex sells" ... and it has done just that for Shabba. The successful album has tracks such as "Trailer Load of Girls" and features two dynamic duets — "House Call" with Maxi Priest and "The Jam" with KRS-1.

Shabba discussed "House Call" with us: "It's not as if they're (women) selling their love, but a male must pay a decent respect to a woman who is catering to him. ... Give her proper loving, let her love be at the top of the line. If a woman is not getting proper loving, she must not bother with it!"

While in the Central Florida region, Shabba had such opening acts as **DEMOCRACY** (Tampa)

and **MATTOCKS INTERNATIONAL** (Orlando).

Touring throughout the nation with Shabba were **KRYSTAL** and **RICHIE STEPHENS**. Krystal, whose hit "Twice My Age," a duet with Shabba from the LP "Rappin' With The Ladies" and Richie Stephens nearly stole the show from Shabba. Ladies went absolutely crazy for this guy. Richie Stephens gives definition to the term entertainer. A true singer, Richie did not lack dramatics, as he often enticed women onto the stage. The turnout for Shabba was strong in all areas of Florida, particularly in Orlando where the show was sold out.

Other shows in the west Florida area included **BURNING SPEAR**, who shared the bill with Soca band **BURNING FLAMES**. **THE SUPER JAM FEST '91** also at certain locations featured **HOPETON DAVIS**, and **YUTAVE REID**, backed by **CARIBBEAN EXPLOSION**, a local band from Orlando. Both Burning Spear and Burning Flames have albums that are must haves. Burning Spear's **JAH KINGDOM** and Burning Flames **DIG** are now available, both on the Mango label.

We are sad to announce that the rumor mill was correct — **JAM-I-YA** are no longer anymore; they have dissolved. Once crowned Tampa's number one Reggae Band, **JAM-I-YA** gave their last performance in Tampa for their fans.

Fortunately, the Reggae beat goes on with such local bands as **JOHUKAMES**. Johukames, who's been in the Tampa area for the past five years, consists of family members. The members include Hugh Dickenson, Melvin Dickenson, Vincent (John) Dickenson, Rawle Dickenson, Rudi Dickenson, and J.D. Dickenson-Zamba (keyboard, synthesizer and lead vocals.) Johukames is a long abbreviation (an oxymoron) of the original band members, John represents Johanna and John (Vincent), Hu for Hugh (that one was simple to figure out), Ka for Kanta, the prior sound engineer, Me represents Melvin, S for prior band member

Steve, but now for the newest member Rawle S. Dickenson.

The members, all of whom are related, have been in the entertainment business for years. We had an opportunity to speak with J.D. (the only female in the band) briefly for an interview. "Initially my brothers performed on cruise ships. Once they moved to this area (Tampa), they often worked with different bands individually. Eventually we all got together and formed Johukames and have been as one ever since."

Followers of the band have perhaps seen them perform in Clearwater, where they play on the beach five days per week. Johukames has now opted to freelance and can be seen playing the entire Florida circuit when the opportunity becomes available.

Johukames is one of the few area bands who can claim to have a prior recording go on to become a "hit." In 1989 a song entitled "DeParty/Al Oops" hit the #2 slot in New York.

The band often performs their original music. J.D., who writes most of the music, explained, "When writing music I write it more at an angle of having fun ... because people are going to do what they want anyway. Many people love a song for the music alone. It's only later, and sometimes much later, that they know the lyrics or their meanings. I want our listeners to have fun when listening to our music. If they appreciate the lyrics, then that's even better."

When asked if the band considers themselves a Reggae or Soca band, J.D. said, "Our style is not simply one way or the other, we like to be diversified. We don't want to play only Reggae or Soca. We play the best in Caribbean music, we even play Zouk (Haitian music)."

The future for Johukames includes two reggae tunes to be released on cassette in the Spring of '92. One, entitled "Love Me (Baby)," is about a young girl who explains to her boyfriend how she feels about him, and what he should do about her feelings. The second, entitled "Come Rally" should also be hot.

Recently the band performed at the University of Tampa. "We were happy with the positive feedback we received from the material that we played, it's encouraging." Johukames is proud to announce that they will also be participating in the St. Kitts Carnival, December '93. The Carnival attracts thousands of participants as well as tourists.

Johukames, whose first gig was a private affair in Sarasota (a concert party), had an attendance of approximately 300 people. Five years later the band is still in existence. Certainly the fact that the band members are also family members could be a reason for their longevity. However, family ties or not, five years playing the local circuit is a long time.

We wish Johukames the best of luck and much continued success. In upcoming articles we will again interview Florida bands/artists in the area of Reggae/Soca.

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HOLIDAY BLUES GUIDE

It's that time of year again, the gift giving season to spend money, help the economy and get Bush re-elected.

It's that time to make a list and check it twice ... let's see, have you forgotten anybody on your list? You have all those you want to buy gifts for, and those you have to buy gifts for. How about yourself?

What with all of this holiday madness and loss of First Amendment rights, you deserve a gift too — something to bolster your sagging holiday spirit, something to combat the never ending sound of sleigh bells and the Carpenters. (If Karen would have eaten her figgie pudding and those roasted chestnuts she still might be with us today. If only Cher was anorexic!)

Well, before Cher puts out a Christmas album, run, don't walk, to your nearest disc emporium and snap up some great blues discs. Just in time for the holidays, take relief from the hustle and bustle of the shopping season. Here are some gifts for you.

The blues weren't born in Chicago, but they sure grew up there. In the late forties and early fifties many a new bluesman came up from Mississippi, New Orleans, Georgia and Florida.

Many of them lived and played with **TAMPA RED** (my favorite blues singer with an egg shaped head). Clubs popped up all through Chicago and the blues became electric and aggressive.

THE CHESS BROTHERS thought they could make some money by recording some of this stuff. They also made history with Chess Records, not just in blues and soul, but also rock & roll. **MUDDY WATERS** let **CHUCK BERRY** use his band on Chuck's first recording session at Chess. **BO DIDDLEY** recorded on Chess and several doo wop groups recorded on Chess subsidiary labels: Argo, Checker and Cadet.

The label fell into evil hands due to a corporate takeover in the seventies, but in recent years Chess began the original masters series, reissuing many blues gems long unavailable.

The first major Chess reissue was the amazing Muddy Waters box set. That was followed by a Willie Dixon set and a box of Bo Diddley.

Just in time for your holiday sanity (sort of a sanity clause) from Chess comes the long awaited **HOWLIN' WOLF — THE CHESS BOX**. This 3 CD or 3 cassette set contains 71 cuts. The set starts with the Wolf's first single, 1951's "Moanin' at Midnight," and ends with the mighty Wolf's 1972 "Moving" which tells his whole life story. Many of the tracks have never been released before and some are alternate takes, too. There are even four segments of "Howlin' Wolf Talks," in which he tells how he got started and how he got his name.

All the classic cuts are here too. "Smokestack Lightning," "I Asked for Water (She Gave Me Gasoline)," "Spoonful," "Tail Dragger," "Three Hundred Pounds of Joy," and a whole bunch of incredible blues.

Put this at the top of your list for yourself this holiday season. Chess also gives us the energetic **KOKO TAYLOR**, who is going strong

to this day. Koko, whose live shows in Florida are inspirational, is represented by an 18-track anthology entitled, **WHAT IT TAKES: THE CHESS YEARS**. Her voice wasn't as powerful in the sixties but she always sounded spirited and convincing. Koko sings with Willie Dixon (who provided this collection) on four songs and meets up with the Beatles of the blues — Muddy Waters.

Koko sings her big hits, "Don't Mess With the Messer," "Wang Dang Doodle," "What Came First the Egg or The Hen," and "Bills, Bills, and More Bills."

This set will serve as both an introduction to Koko Taylor and for longtime fans a chance to get early classic Koko on one disc.

For blues on a budget, check out **VOLUME 6** in the **CHESS BLUES SERIES**. Volume 6 contains unreleased gems from Muddy Waters, Howlin' Wolf, Percy Mayfield, Little Walter and more.

Chess also has an old/new **JOHN LEE HOOKER** disc out. It's called **MORE REAL FOLK BLUES: THE MISSING ALBUM**. It was recorded in 1966 as a sequel to his classic **REAL FOLK BLUES**, but for reasons nobody at Chess can figure out, it was never released. This disc is full of hot, hoppin' Hooker.

E.M.I. Records gives us, just in time for the holiday blues, the **COMPLETE IMPERIAL RECORDINGS, 1950-1954**, of **T-BONE WALKER**. T-Bone changed the shape of blues forever with his jazz influenced guitar work. He was a pioneer on the amplified guitar, having started playing one in 1935.

This two disc set is filled with fluid upbeat blues, the same stuff that influenced B.B. King and a score of others from Eric Clapton to Jimi Hendrix.

It's exciting to hear this pre-rock & roll guitar, knowing that a lot of great rock guitar riffs are being born before your very ears.

Ichiban Records, sort of a modern day Chess Records out of Atlanta, give us a fistful of current blues to give ourselves this holiday season.

ARTIE "BLUES BOY" WHITE, the blues maker, gives us **THE DARK END OF THE STREET**. In addition to his cover of the title tune, he gives us "I'm Mean," and the movin' "Tore Up." Artie might just knock you over, and that might be just what you need.

Also on Ichiban, **DR. HECTOR & THE GROOVE INJECTORS' EMERGENCY**. Dr. Hector sounds like ZZ Top before ZZ round out how to work a drum machine.

Crank up the title tune and your neighbors won't know whether to call the police or hide.

Give yourself the gift of the blues this Christmas. It not only sounds good, but it's good for you. It sure beats hearing relatives whine or songs about elderly ladies being tramped to death by wild reindeer.

Marvelous Marvin can be heard middays on MIX 96 in Tampa, and is probably playing "Grandma Got Run Over By A Reindeer" right now!





MIAMI ROCKS has grown up! Just when you thought there was nowhere to go in the dead of winter, MIAMI ROCKS expands - bigtime! This year we've added the EAST COAST MUSIC FORUM, two days of educational, information-packed seminars to our three nights of live music showcases.

Join the music industry pros who will come together in Miami Beach for a few days this January to discuss the state of our industry, as well as listen to

up-and-coming bands from all over the Southeast.

So come on down to mix business with the beach in Miami's Art Deco District, where the weather is warm and the music is hot.

You won't want to miss this fourth annual South Florida music event set for Jan. 30 through Feb. 2, 1992 at the Fontainebleau Hilton Hotel in Miami Beach.

Kick off the event with us on Thursday Jan. 30 with a special concert featuring a national act followed by an evening of club hopping on Miami Beach to see some of the best original bands in the region.

Then check out the featured showcase bands and acoustic acts performing at one of the area's premier clubs on Friday, Jan. 31 and Sat. Feb. 1.

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The first annual **EAST COAST MUSIC FORUM** offers two days of panel discussions on Saturday Feb. 1 and Sunday, Feb. 2, 1992 on everything from songwriting to producing records. Legendary and outspoken producer Tom Dowd (Young Rascals, Otis Redding, Eric Clapton, Allman Brothers, Lynyrd Skynyrd) is set to kick off the forum with a keynote speech : "Facing the Music in the '90s." Tom will also be moderating the producers panel, "The Masters on Demos and More."

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Florida Music Report

Tampa Bay

by Blackie

If you contacted me at the Thrust office, sent either a letter, postcard, or show schedule, your band is most likely mentioned in this column. If you didn't call or write, (mail without phone numbers and a return address can't get verified, so it won't get printed) then obviously your band won't be mentioned, and you can't reap the benefits of free publicity. Rule #1 in the How To Market Your Act is: PROMOTE THYSELVES!! One more time, here's the THRUST address (12467 62nd St. N #103, Largo, FL 34643) and phone # (563-4100), (please address/leave messages in c/o Blackie) write it down, memorize it, whatever, just use it. You know you want to.

It's been a hectic couple of months in the Bay Area, full of line up changes, benefits and comebacks. A much anticipated appearance by the re-vamped CAST OF NASTIES line up was well received at the Rock-it Club on Halloween Night. SOLDIERS OF FORTUNE revved the crowd up, and The Cast finished them off. The Nasties are at C.T.S. preparing for a soon to be released tape, though you can call 93 Rock and request their new tune "Cherry Snow." For fresh out of the grave news, call 813-882-5898.

M.L. CHASERS played host to a benefit for JEFF WERTZ'S family November 4 & 5. Jeff, who played drums in STILETTO and KATS EYE, passed away September 22, of cancer. The line up included VIERRA TERRA, THE SNOW, EMERALD CITY, STILETTO, INNOCENT EXILE, MAXIMUM DB, BACKSEAT ROMANCE, ARSENAL, KATS EYE, and NAKED ANGEL.

A benefit was held at The Rock-it Club November 5th for Heartless guitarist BILLY WEBER, who was the recipient of a freak gun shot wound at Guavaween. On the bill were

STRANGER, ARAZMO, ST. WARREN, UNCLE SALLY, TYGER TYGER, BLEEDING HEARTS among others. Billy is doing quite well, as his performance at LIVESTOCK I will attest.

In the "They Said He'll Never Play Again Dept." JOE DIXON, who was jumped and savagely attacked a couple of years ago, is back to playing drums and has recently joined INNOCENT EXILE.

Guitarist ROB KOOL has left KRUNCH to join up with POWERSURGE, replacing EDDIE

RICE. Replacing Rob in Krunch, is guitarist MATT LA PORTE, most recently of DRAMA, you'll remember he replaced MIKE LOCKE, who replaced ... aw, never mind.

UNCLE SALLY'S new tape is out and I've got a copy in my hot little hands, but whatever happened to that cool title they were gonna use, EL RECORDO BOOTLEG AMADA?

MACHINE HOUSE OPERA have re-emerged. Vocalist MIKE BLAZE, guitarist STEVE MATHEWS, drummer JESSIE LAIN and new bassist GARY RODD rocked the ROCK-IT November 10th. MHO are also releasing a tape of remastered and remixed Saber tunes. A popular favorite with fans and their peers alike, it's good to see this band out making music again.

BAD INTENTIONS headlined a show at the State Theater November 1, also featured were CAMELOT and CONCEALED TRUTH.

BANDITS ROOST is a new band on the scene, featuring JIM BLAZE (vocals) (ex-The Release), STEVEN JAMES HAWTHORNE (guitar), TODD WIESER (drums), and AMIR DABIRI (bass) (ex-Act III). The band is currently at PLATINUM STUDIOS recording a 3 song demo.

LUCIAN BLAQUE are completing a 9 song tape at MORRISOUND, due out in early March. A couple of the songs "So Goes The Sun" and "Absence Of Mind" will be released prior to Christmas for radio airplay. These acoustical tracks are a different sound for the band.

After making a smashing debut and then dropping out of sight, GYPSY BANG GANG have finally gotten it together and are currently in pre-production, and expect to play out before year's end. Though, there has been a minor set back within the band camp. It seems that their new guitarist won't fulfill his playing obligation as he is taking a extended vacation in San Quinton. If you're interested in the position, see the classifieds this issue.

The WOODLAND PLAZA in Oldsmar was the sight of a two day benefit for some new public playground

GUNSHOT VICTIM BILLY WEBER



IS RECUPERATING NICELY?

equipment. The mucho talent line up included BLEEDING HEARTS, WALK THE CHALK, WALLSTREET, DESERT ECLIPSE, GLASS ALLEY and THE SUSPECTS to name a few.

I'm sure many of you remember a band called RAM JAM that had a hit

Orlando

by Matt Keleman

EARACHE recording artist's MAS-SACRE have released their long awaited debut FROM BEYOND, a brutal assault on the senses destined to become a death metal classic. Recorded in March at MORRISOUND, the album had been available overseas but has finally been made available stateside. Featuring Kam Lee's definitive death growl and Rick Rozz's blistering lead work, the album has secured positive reviews in the metal press. Look for an upcoming feature of the band in a future issue of Thrust.

On the alternative scene, NAOMI'S HAIR celebrated the release of their new album, CHUM, with a party at the BEACHAM THEATRE. In addition to thirteen new tracks, the Hair have also included their previous album, Tara, in its entirety on the CD version. Check it out in your local record stores for a dose of high energy alternative rock.

On hand to help celebrate were Tampa's DOG'S ON ICE and POTENTIAL FRENZY, who played a strong set of honest rock reminiscent of the Ramones and the Buzzcocks. POTENTIAL FRENZY played their first gig with the RIDDLER'S going on to open for the Ramones. They recently had the opportunity to open for the Buzzcocks at the Milk Bar in Jacksonville which turned out to be a dream come true, as the Buzzcocks were the impetus for several members to start playing their instruments. They are currently recording demo material at FULL SAIL and can be caught live soon at the recently reopened BELOW ZERO.

At press time, ANIMALIBERATION, was set to host the SHAME benefit featuring fifteen bands at three downtown clubs on Thanksgiving day. Many of Orlando's top alternative acts are scheduled to play. The BEACHAM'S roster includes BLACK CATS and BOTTLE ROCKETS, who have been playing their brand of alternative rock in clubs around the area and now have a demo tape available. TICK TICK TOCK are now playing the show and have also demonstrated their talents around the area. Their sound is inspired by such bands as Velvet Underground, Cocteau Twins, and Sonic Youth with hints of eastern music and hip-hop influences. Vocalist JEN SARON provides a strong, sometimes ethereal vocal presence. They can be caught opening for THIN WHITE ROPE in at the BEACH CLUB and HETCH HETCHY at the MILL in December.

TICK TICK TOCK will also play a New Year's party at the Magic Wok downtown. Joining them will be CAT'A WAMPUS and THE SAME. THE WOK has been showcasing original bands Friday nights which previously

a dormant evening for alternative acts in Orlando.

MUTHA FUNKER opened for Urban Dance Squad at the Visage. Bassist Zak Melang has hooked up members of the SPIN MEN and HEART ATTACK DINER for a 70's funk inspired project tentatively dubbed "Pimp." THE SPIN MEN meanwhile have acquired new

THE SPIN MEN ADD A MEMBER



AND PREPARE TO RECORD A NEW DEMO!

member Scotty Prince and are gigging around the state and working up new material for a new demo likely to be recorded at FULL SAIL.

THE SUNBURST PUB is bringing Orlando headbangers SLAMFEST '91, a series of shows featuring Orlando's heaviest. The Pub has been host to veteran area acts AZREAL, NAPHTHOBIA, AND ATTICA as well as never acts including VESICANT and KNUCKLEHEAD.

The Sunburst may help fill the gap created by CASA DEL MOSH, which closed down recently after several months of Saturday night concerts. SMASH THE CAT drummer, Mark Harmon, brought many of central Florida's best metal acts to the club and provided a haven for DeLand's burgeoning metal underground. Mark will be devoting his time to his own band for the time being. They have their intense live set recorded on cassette, which can be obtained at their show. Check it out.

A recent addition to DeLand's death metal scene is RUPTURE, featuring former members of ARCTURUS, Pete Roy and Tim Annette and ex-INFAMY, Darin Bridges on lead guitar. Debuting in September, the band is currently working on material for a future demo release. Vocalist Pete Roy is also spending time on an industrial side project called N.D.E., short for NEAR DEATH EXPERIENCE.

After taking sometime off, Mark Sabatino, has reassembled his band, THE PHILHARMONIC CONVERGENCE, and is playing local clubs. Mark who used to be a member of KING COWBOY, sent me a demo of the blues/rock inspired workouts that only hint at what they are capable of live. Hopefully we'll have more material on them in the near future. If you catch one of their shows, don't let them leave until they play "The Law Is Wrong."

Jacksonville

by Leslie R. Marin

Greetings from the astral plane, will head out for some New York style gigs soon. With a lineup like this, beg, scratch and annoy club owners everywhere with requests for this band.

Faith Nation have just received airplay again. This time on Orlando's WDIZ live broadcast show featuring local bands. I had the chance to listen in one pleasant Sunday evening following road maps in my eyes home from Orlando, and it's a good concept. Write to ROCK 105 if you think you'd like to hear something like that at home. For more information on the local radio music scene, check out the story in this issue elsewhere.

OUCH! Who gets the Thrust in the eye this month? BRANT over at DOCKSIDE'S for supporting local original music. Way to go, bud! While other clubs shake in their ungodly shoes over original music, Brant insists on it and is not afraid to take a chance! Be sure to buy this boy a beer on his birthday, December 13th at Dockside's with the Atlanta band, DRUM AND WIRE. So, here's your Thrust in the eye, Brant, Happy Birthday and here's to all the cool people who hang out at Dockside's and support original music!

Speaking of original music, DOCKSIDE'S has set a new standard and Jacksonville's music fans are being heard all over. More and more venues are doing better with local original acts than ever before. Namely, BAD BOY CLUB and a new club with a blues/rock slant called STUDIO ONE. Owner CHARLES LESFARNE looks forward to eventually having a jukebox in the Arlington based venue featuring only local Florida bands who are all original. He's fully equipped with stage, P.A. and room if you're interested in being seen there, keep your eyes on this space.

As I close out another month of PMS induced Deadlines, thanks go out to all those wonderful bands and people

FAITH NATION GARNERS NON-LOCAL AIRPLAY ON ORLANDO'S WDIZ

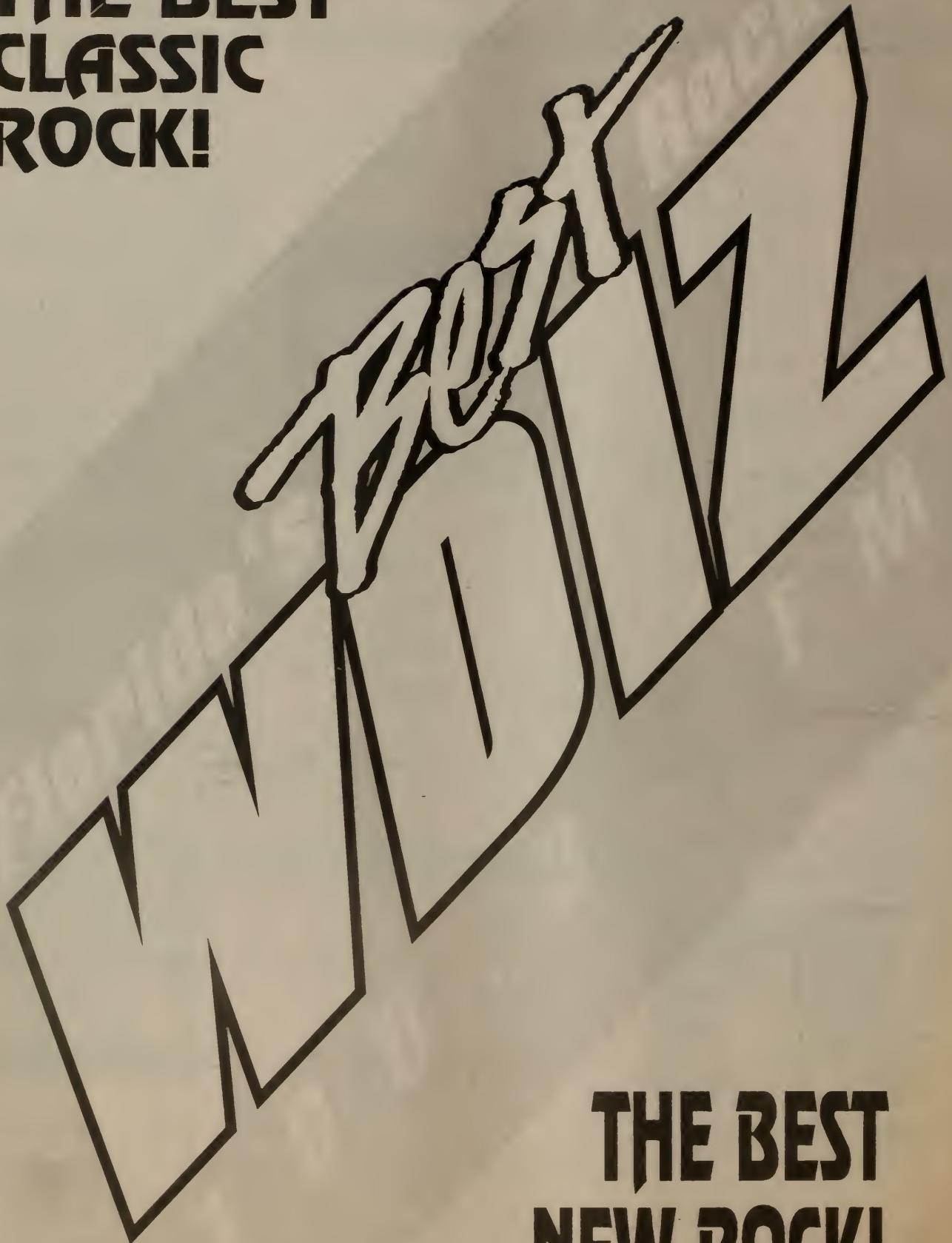


AIRPLAY ON ORLANDO'S WDIZ

in the Jacksonville music scene that keep the phone ringing. Just a short year ago, you may recall, you were told by your local press (not me) that you would never support a thriving scene — that you were a hopeless market. Thanks for proving them wrong! I knew you could do it!

Next month I'm on the road to Pensacola to help stir up trouble. I've been in close contact with several bands in the area and I'm looking forward to creating a strings scene in the area.

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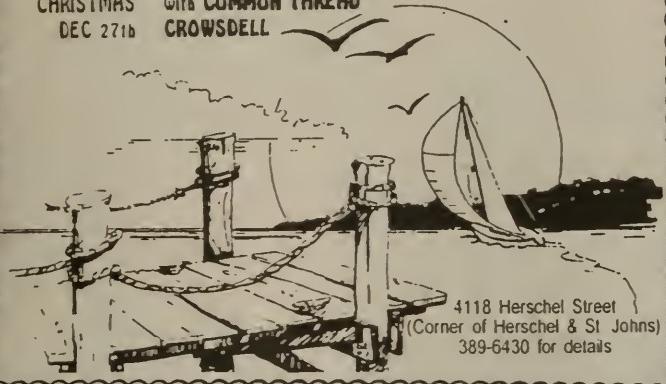


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